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GALLO ARRANGING TO TAKE CONTROL OF THE MANHATTAN

Strenuous Efforts to Save Hammerstein House for Music Expected to Culminate in Leadership for San Carlo Impresario — Associated with Mrs. Hammerstein in Management of Manhattan Since September — Legal Arrangements Now Under Way — Plans to Devote House to Musical Offerings of Character Intended by Founder — Operatic Leases Assured

HEROIC efforts on the part of a number of individuals are being made to save the Manhattan Opera House for the purposes of music to which it was dedicated, and which have been recently threatened by a series of events leading up to a serious financial embarrassment of Mrs. Hammerstein and the possible sale of the property.

According to late reports, however, two men, Sol Blum and Fortune Gallo, had each made offers to effect a deal whereby the famous structure might be maintained for musical and theatrical enterprises. Various mortgages and suits pending have complicated matters, which makes it probable that there may be some delay in reaching a final disposition of the difficulty.

Whatever the outcome of the present situation, there will be no immediate change in the position of the Chicago or San Carlo operas, inasmuch as their leases extend over a period of years.

Mrs. Hammerstein, who has been indomitable in her efforts to maintain the house as a memorial to her late husband, has been seriously handicapped by the large amount of money it has been necessary to expend to refit the structure for the production of grand opera, and also by the fact that judgment is about to be entered in favor of her two step-daughters for a share of their father's estate in conformity with the finding of a referee. It is understood that advance rentals from the San Carlo Opera Company and from the Chicago Opera Association amounting to some \$70,000 enabled Mrs. Hammerstein to continue her hold on the theater last fall. More than two-thirds of this was spent for repairs, leaving little to meet obligations which are now due.

Mr. Gallo, manager of the San Carlo Opera Company and of Pavlowa, has been associated with Mrs. Hammerstein in the management of the house since he came into possession of it last September. By their partnership arrangement, he has controlled all bookings in the opera house and prior to their taking possession he arranged with the Chicago Opera Association for their occupancy for annual seasons in January and February for a term of years.

Gallo Arranging Legal Details

"The only question now," said Mr. Gallo, "is whether I am to take complete charge of the Manhattan, releasing Mrs. Hammerstein from any responsibilities or activities other than those of owner and lessor. We are busy now on the



Photo by F. Gino

CARLO GALEFFI,
Baritone, Who Has Made a Profound Impression Through His Work with the Chicago Opera Association. (See Page 8)

many legal arrangements, and it is my belief that we shall complete the negotiations in a few days.

"If I am to become sole lessor of the Manhattan it is my intention to devote it as far as possible to musical offerings of the higher class, such as Mr. Hammerstein had in mind when he built the house, such as the Chicago Opera, Anna Pavlowa and her Ballet Russe, the coming Spring Festival of the Oratorio Society conducted by Walter Damrosch, the annual seasons of the San Carlo Grand Opera Company at popular prices, and other similar organizations. We are also booking recitals and concerts for such weeks as may not be booked solidly with opera, ballet or spectacle, and for all Sundays.

"The future of the Manhattan under my management is amply financed, but even if we should not come to this arrangement, and if a sale or receivership should become necessary, this will not affect the leases of the Chicago Opera and my own leases for the San Carlo Grand Opera and the Pavlowa Ballet Russe, and these attractions are assured housing in the Manhattan for several years to come, regardless of any other changes."

At the time MUSICAL AMERICA went to press the deal had not been consummated, but it appeared quite certain that Mr. Gallo would make satisfactory terms with Mrs. Hammerstein which would give him control of the famous home of opera.

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CARUSO, STILL FIGHTING FEVER, GAINS STRENGTH

Crisis Passed, but Physicians Guard Against Another Relapse — Patient's Appetite Improves and He Rests Well — Passes Forty-Eighth Birthday Without Celebration — Voice Declared Uninjured by Illness

As MUSICAL AMERICA went to press Caruso underwent another operation. On Tuesday afternoon the five attending physicians announced:

"Mr. Caruso has had a slight secondary collection of pus in the flank which has been successfully evacuated. He is now resting comfortably."

It was declared that the operation had greatly relieved the patient and that his speedy recovery was anticipated.

STILL fighting fever, but apparently gaining strength and partaking better of the food brought to him, Enrico Caruso entered another year of his life last Sunday, the day being the forty-eighth anniversary of his birth. There was no celebration and he saw no visitors in the suite at the Vanderbilt Hotel, where he has been ill of suppurative pleurisy since Christmas day.

Flowers were sent to his rooms in great numbers, and telegrams and letters of congratulation came from many parts of the world. Every care was taken, however, to avoid exciting the patient.

Due to an error in various biographical sketches of the tenor, many of the congratulatory messages for his birthday were sent to arrive Friday, Feb. 25. Even some of those closest to the tenor were mistaken with regard to the date until Bruno Zirato, secretary to Caruso, mentioned the matter to him and Caruso told him his birthday was on the 27th and not the 25th. Among the communications received was one from the tenor's brother, Giovanni Caruso, en route from Italy on the Caronia. Since learning of his brother's coming, Caruso has expressed the wish that he might be strong enough to return to Italy with his brother. Tentative plans still contemplate that the patient will be taken to Atlantic City for a few weeks as soon as he is strong enough, and then go either to Italy or the southern part of the United States.

Bulletins of the last week have sounded a hopeful note, without ignoring the fact that Caruso is still a very sick man. The pleura has been reported healing, but inflammation is still present. The fever has been high at times, but on Monday was reported somewhat lower.

Wednesday of last week the following bulletin was issued:

"Mr. Caruso has had no change in his favorable recovery. His condition is satisfactory."

Thursday's communication was as follows:

"Mr. Caruso is progressing slowly, but in a satisfactory manner. His condition is improving in every way."

[Continued on page 2]

CARUSO'S VOICE NOT AFFECTED, SAY PHYSICIANS

[Continued from page 1]

On Friday the physicians reported: "Mr. Caruso is progressing favorably. In the course of his disease his improvement is slow but steady."

Saturday's bulletin was as follows: "Mr. Caruso is progressing favorably. He is slowly but surely improving."

On Sunday the physicians reported the following:

"Improvement shown as usual. Fever lower, but has not yet subsided. The course of the disease is progressing favorably."

Several times during the week it was pointed out that the tenor's appetite was good and that he was resting well. Thursday night he slept ten hours. His usual breakfast has consisted of two boiled eggs, coffee and toast. He has partaken of the breast of chicken and chicken gruel, with occasionally milk and whiskey between meals. Some of the communications received on his birthday anniversary were read to him, but an attempt on his part to read was abandoned. Mrs. Caruso has been almost continually at his bedside.

Voice Declared Uninjured

During the week a reassuring statement regarding Caruso's voice was made by Dr. Francis J. Murray.

"Mr. Caruso's larynx is as good as it ever was," the physician said. "It has been unaffected by his illness. Although our main concern is to see that our patient gets on his feet, the fact that his larynx has not been injured would lead us to believe, from a medical viewpoint, that Mr. Caruso will be able to sing as well as ever, provided, of course, that his condition continues to improve and reaches the stage of convalescence that we hope it will."

The following statement was issued at the Metropolitan:

"Rumor has been made within a few days that Caruso probably would never sing again.

"There is nothing whatever in Mr. Caruso's condition to warrant any such supposition. The indications are that, once he recovers, he will sing better than ever. This illness, unfortunate as it has been, has given his voice and throat the first real rest they have had in twenty-five years, and this must be of great advantage to the most strenuously exercised vocal organs in the world.

"There remains, then, merely the question of complete recovery of constitutional strength, with probable freedom from the minor lapses in health that troubled him for some time before his final breakdown in December. It is only proper to state now that at no time has there been any injury to or difficulty with his voice. Certain diagnoses preceding his present illness now are known to have been incorrect."

McCormack's Reported Plan to Give Three Irish Benefit Concerts Questioned

A report, published in New York newspapers to the effect that John McCormack had sent a message from Monte Carlo to Judge Morgan J. O'Brien, chairman of the American Committee for Relief in Ireland, that immediately upon his return to America, he would give three concerts for the relief of homeless and starving women and children in Ireland, was denied this week at the office of his manager, Charles L. Wagner. It was stated at Mr. Wagner's office that a cable message had been received from D. F. McSweeney, associate manager, who accompanies Mr. McCormack on his tours, that no plans or announcements are to be made before his arrival in this country, about the middle of the month. Earlier announcements stated that Mr. McCormack would reach America about the first of April, but it is stated that no sailing date has yet been arranged.

Italy Floundering Artistically, Declares Manager After Visit

Milton Diamond, Returned from Europe, Declares War to Blame for Decline of Art Standard—"Music Thriving in Germany"—Noted Artists to Tour America Next Season

THAT Europe, and especially Italy, has lost its sense of musical values is the conviction of Milton Diamond, director of the International Concert Direction, Inc., who has just returned from a ten weeks' business trip to Europe. Mr. Diamond visited London, Paris, Berlin, Leipzig, Venice, Rome and Milan, and succeeded in securing contracts with two artists—Elly Ney and Bronislav Hubermann—whose American tours next season have been announced in MUSICAL AMERICA. He is now conducting negotiations with several other artists.

"The musical situation in Italy, as I saw it," said Mr. Diamond, "shows graver effects from the war than any other European country. My journey to Venice was made especially to hear a soprano who was said to be the sensation of the country. I must confess I was most disappointed after I had heard her in a performance of 'Traviata.' Not only was she impossible, but I have scarcely ever heard a worse production of any opera, and yet the audience went wild with applause and the whole city was talking about the singer. It seems that the war cut Italy, artistically, from the countries with which there had been an exchange of artists, and the people have dropped into a rut and have had little opportunity to progress, musically.

"In Berlin conditions are quite differ-

ent. The two opera companies are playing to full houses seven times a week. The orchestras are good and the general level of performance is of artistic excellence.

"There are many great artists yet in Europe, several of whom I shall bring to America under my management. Elly Ney, the Dutch pianist, and Bronislav Hubermann, the Polish violinist, I have already signed. They are seasoned artists, and artists I believe America will like. However, it is up to them to make good. One of the most remarkable sopranos I have ever heard is Maria Jaretza, and I heard her in 'Tosca.' She has received many offers to come to America, but so far has not accepted one.

"Of course, America is the Mecca to which most artists look, and it is doubtful if many will refuse to avail themselves of opportunities to come here."

Court Grants Union Board Permanent Injunction Against Finkelstein

The temporary injunction granted the board of directors of the Musicians' Mutual Protective Union against the president, Samuel Finkelstein, was made permanent last week by a ruling of the Supreme Court of New York. A meeting of the membership at large was scheduled for Friday of this week, when Mr. Finkelstein, who is still under suspension, was to have been brought up for trial on charges concerning his administration.

ized and my prediction came true.

The next we heard was that Artur Bodanzky was engaged to conduct the orchestra at a fabulous price and then of the reorganizing and changing the name of the orchestra to National Symphony, and eliminating the largest portion of the orchestra members; and then of the engaging of musicians who were not necessary, as for example, men engaged and paid for the season as high as \$90 per week who perhaps did play one concert in a month, whereas they could be had whenever services were needed. Only recently a rehearsal was called by Mr. Mengelberg which required extra musicians; the men appeared and during the entire rehearsal they were not called upon to perform the number in which these men were to participate regardless of the fact that they stayed one hour overtime; this cost the financial backers \$8 per man. Such waste of money should not have been permitted for the money so earned I am sure is distasteful to the musicians and an abuse to the kindness of the guarantors.

A. H. NUSSBAUM,
New York City Band Association.
New York, Feb. 18, 1921.

Joseph Schwarz Engaged by Mary Garden; Ivogun Another Acquisition

Joseph Schwartz, the Russian baritone, has just been engaged by Mary Garden to be a member of the Chicago Opera Association for next season. Mme. Ivogun, the soprano, of Munich, will be another of Directrix Garden's new artists. Reports has it that Vanni Marcoux, the baritone, will also join the Chicagoans next year.

Will Stipulates Daughters Shall Continue Musical Education

A pronounced desire to have his daughters continue their musical education was expressed in the will of Michael U. Bolten, of South Twelfth Street, Newark, who was a member of the firm of Couse & Bolten, manufacturers of leather belting. Martha Bolten is to receive an annuity of \$1,500 so long as she remains unmarried and takes music lessons, and her sister, Bella, under the same conditions, is to have \$2,000 a year until she is twenty-one. She is now fourteen. The widow and other children share in the remainder of the estate.

Assails Policies Which Ruled Creation and Conduct of the National Symphony Orchestra

TO the Editor of MUSICAL AMERICA: Has Arthur Bodanzky, conductor of the National Symphony Orchestra, given all the facts in his article in the New York World of Feb. 7?

Were the terms set by the Musical Union or Mr. Bodanzky the cause for the disbanding of the National Symphony?

Has it ever occurred to your readers that the musicians who were called "radicals" by him are really responsible for the creation of the National Orchestra by playing for half salary in 1918 and 1919?

The facts are that in 1918 and 1919 the price list for symphony orchestras was \$11 including the two-and-a-half hour rehearsal; the "New Symphony" (so named at that time) only paid \$5.50 per concert including a two-and-a-half hour rehearsal. Mr. Bodanzky was the conductor when these terms existed; he did not then call the musicians radicals for playing for that pittance nor did he discredit the union for permitting its members to play for that price.

In Mr. Bodanzky's article a state-

ment attributed as his was that the cause for the absorption of the National Orchestra was partly the result of a refusal of a hundred musicians to co-operate with the management to decrease the enormous deficit the organization incurred.

This statement is incorrect and misleading, because: it was Mr. Bodanzky who advertised for musicians one year in advance, and sent his orchestral manager to Philadelphia, Boston, Detroit, to engage musicians who were connected with the foregoing orchestras, and offered them very good salaries which these men accepted; the New York musicians on learning what prices were paid to out-of-town musicians, legislated for themselves an equal amount to that given to out-of-town musicians.

This is not all. Symphony organizations throughout the country had to compete for musicians at a higher rate to get them to leave their home towns and the consequence is that the greatest deficit for financial supporters took place this year, and this loss may result in the elimination of many orchestras for the coming year.

Furthermore, to my way of thinking, Mr. Bodanzky permitted more musicians to be engaged than was necessary for his orchestra, at a tremendous expense. The first clarinet, bass clarinet, first English horn, first and second trumpet, three trombones, were taken from the Philharmonic Orchestra and paid better salaries than the Philharmonic could offer them. Now these very men are condemned for accepting Mr. Bodanzky's terms.

Mr. Bodanzky personally engaged every member of his orchestra, yet he had to replace some that he engaged with new men on account of not being fully satisfied with his own selections.

As to the refusal of the musicians to modify their contract three months after their season started, this is justifiable, to my mind, as it would constitute a violation of contract, and no man has a right to even ask for a modification of a contract made after three months have elapsed, because none of the orchestra men had a chance for this season to get another engagement.

The contention that the minimum salary for four concerts and four rehearsal

sals for the sum of \$60 per week is high when only two concerts are given in any week, is no fault of the musicians, as it was up to the business manager to go out and create more concerts in adjacent cities and towns so that four concerts may have been played, and thereby safeguard the interests of the backers of the orchestra through good business ability.

What strikes me particularly is, that Mr. Bodanzky while complaining of the inflated musicians' salaries, forgot to mention his own paltry salary, which I am told was \$1,000 per concert. Now I wonder if he offered any of it back so as to save the National Orchestra?

The writer thinks that now is perhaps the right time for the public interested in music to learn how the New Symphony Orchestra started. In 1919, A. Marchetti, English horn player of the Philharmonic Orchestra, came to my house to inform me that a new organization was about to start on a co-operative plan. He thought that this orchestra so formed would ultimately become the largest organization in this country and asked me to assist him in getting members.

Many musicians joined and paid \$2 initiation fee and after a few meetings were held and many opinions were given Mr. Varese was introduced as the conductor of this orchestra. Mrs. Charles Guggenheimer was also introduced and spoke of the wonderful possibilities of this orchestra and she guaranteed the musicians \$5.50 per concert including a rehearsal and \$4 for all extra rehearsals which was one-half the price the other orchestras had to pay, to which I demurred, and stated that it was not possible to get musicians who were qualified to play in a symphony orchestra for that price, and left the meeting.

I warned Mr. Varese, the conductor of the chances he was taking with his reputation conducting such an orchestra; not believing me he conducted two concerts and the result is history in musical events.

I informed the musicians who helped create this orchestra that they should not fool themselves by thinking that they would or could be utilized, that when the backers were ready to pay a good orchestra they would not be util-

Toscanini May Be With Chicago Opera as Guest Next Season

CHICAGO, Feb. 26.—Arturo Toscanini is reported to be considering an offer from Mary Garden to appear as guest conductor for a few performances of the Chicago Opera Association next season. The report goes on to say that in no circumstances will he accept an engagement for the full season, but that, if matters work out according to his ideas, he might be induced to come to the company and conduct a few of his own operas.

Toscanini himself declines to state whether or not he will accept. He is considering proposals to appear as guest conductor with several organizations, including the Chicago Opera, but he has not decided that he will come to America next season. E. C. M.

KRAFT GIVES FIRST NEW YORK RECITAL

Tenor Known to Chicago Heard in Fine Program at Town Hall

Arthur Kraft, a tenor known to Chicago, made his first New York appearance at the Town Hall on Feb. 27 in an interesting program. Worthy evidence of his artistic merits was given most forcibly in a group of lieder of Brahms and Strauss. In "Nightingale," "Song of the Lark" and "Message," of the first, and in the latter's "Vision" and "Serenade," Mr. Kraft revealed a voice of fair texture, so enhanced by fine style and discriminating use as to give a sheer and lovely quality to his work. A similar delicacy was disclosed in a following French group that included Liszt's "Comment disaient-ils," Debussy's "Green," Massenet's "Le Rêve" from "Manon," Hübner's "La Fille du Roi de Chine" and "Celle que je Préfère" of Fauré. Mr. Kraft's vocal manner follows that of the French and the tempered song becomes him well. Operatic style, however, he does not possess, and even so subdued an aria as "Le Rêve" lacked sufficient force.

Gracious vocalism distinguished the opening group of older numbers, comprising "Give Me Thy Heart," attributed to Bach, "Have You Seen But a White Lily Grow?" Bishop's "Love Has Eyes," Rosa's "Star Vicino" and Veracini's Pastoral, and also the final group devoted to Rimsky-Korsakoff, Grieg, and two songs of Frank La Forge. Admirable diction, added to his other virtues of style, make him a lieder singer of an extremely ingratiating order. Frank La Forge's accompaniments, as usual, added interest to the program.

STUDENTS PLAY BEETHOVEN

Institute of Musical Art Gives Eighth Annual Program

The eighth annual students' concert of the Institute of Musical Art was given in Aeolian Hall, Saturday evening, Feb. 26, before a well-filled house of interested friends and patrons. Beethoven compositions made up the program, which was given by two violinists, a pianist and a chorus, and the orchestra of the Institute. The orchestral work played was the Third Symphony, which was interpreted with commendable skill. The smoothness of tone was especially noticeable.

The Concerto for Violin, Op. 61, was divided between two pupils of the Insti-

tute, William Kroll playing the first movement, and Karl Kraeuter the last two. These young musicians gave evidence of careful training and more than ordinary musicianship. The last number was the Fantasy for Piano, Chorus and Orchestra, Op. 80, in which Margaret Hamilton played the piano part. The audience displayed much interest in the work of the students.

AUDIENCE THRILLED BY RACHMANINOFF'S PLAYING

Pianist Evokes Tumultuous Applause in Recital of Russian Works at Carnegie Hall

Sergei Rachmaninoff, pianist, was heard in recital at Carnegie Hall on the afternoon of Feb. 26, before a sold-out house. The program, entirely Russian, began with the artist's own Sonata, No. 2, Op. 36, a work not of paramount interest, but played with a grace and strength which lent it many qualities of excellence. The second group was of a Rubinstein Etude, a Tchaikovsky Valse and a transcription of Moussorgsky's Gopak. The last had to be repeated.

Scriabine's Sonata, No. 5, in one movement, was given with obvious insight into the somewhat arcane intentions of the composer, so that the audience applauded it with enthusiasm. Medtner's two Novelles made an interesting group and after these Mr. Rachmaninoff gave his own Prelude in C Sharp Minor as an encore. The remainder of the program consisted of two of the artist's Etudes Tableaux and a Poème and an Etude of Scriabine. Six encores were given and only when the hall was darkened did the excited audience consent to leave.

Mr. Rachmaninoff's playing exhibited an almost indescribable quality of delicacy upon a background of great strength. His tone was a marvel of clarity and beauty equally evident in soft and loud passages. A program of more variety would have been more interesting, but for a concert devoted to one kind of music, it could hardly have been improved upon.

Padarewski was in one of the boxes and was given a rousing welcome by the audience after the second group, people shouting and waving handkerchiefs amidst a storm of applause.

Mme. René Chemet Arrives in America

Mme. René Chemet, the French violinist, is a recent arrival in America. Mme. Chemet arrived several weeks ago on the Lorraine. During the last year she has been touring the British Isles where she is a great favorite, having

Say "Au Revoir" to Joan Manen at New York Home of Mana-Zucca



Photo by I. Cantor

JUST before he sailed for Europe recently, Joan Manen, the Spanish violinist, who made a host of friends during his first season in this country, was tendered a farewell party at the home of Mana-Zucca, the well-known composer and pianist. From left to right the picture shows: Back row—Andrés de Segura, Bertram Wolff, Lucius Humphrey, Edith Straus, Mrs. E. Ullman, Judge Hendricks, Mrs. Wolf, Stella Wallman, Mr. Zucca, Mr. Gobert, Mrs. Hambur, Mr. Miner, Mrs. Ellsinger

and Mrs. Rose; second row—Georgette Le Blanc, Joan Manen, Mrs. Zucca, Florence Perkins, Jack Straus, Mrs. Wolff, Mr. Ludlum, Mr. Papi, Mrs. Hammerslaugh, Max Sulzberger, Mana-Zucca, Mrs. Leve, Miss Lubowska and Mrs. Charles Kroll; front row—H. T. Kittay, Mrs. Gobert, Charles Hammerslaugh, Miss Videll, and Daphne, the "singing dog."

Mr. Manen is to fulfil an extended list of engagements on the Continent this spring. He will return to America in the fall.

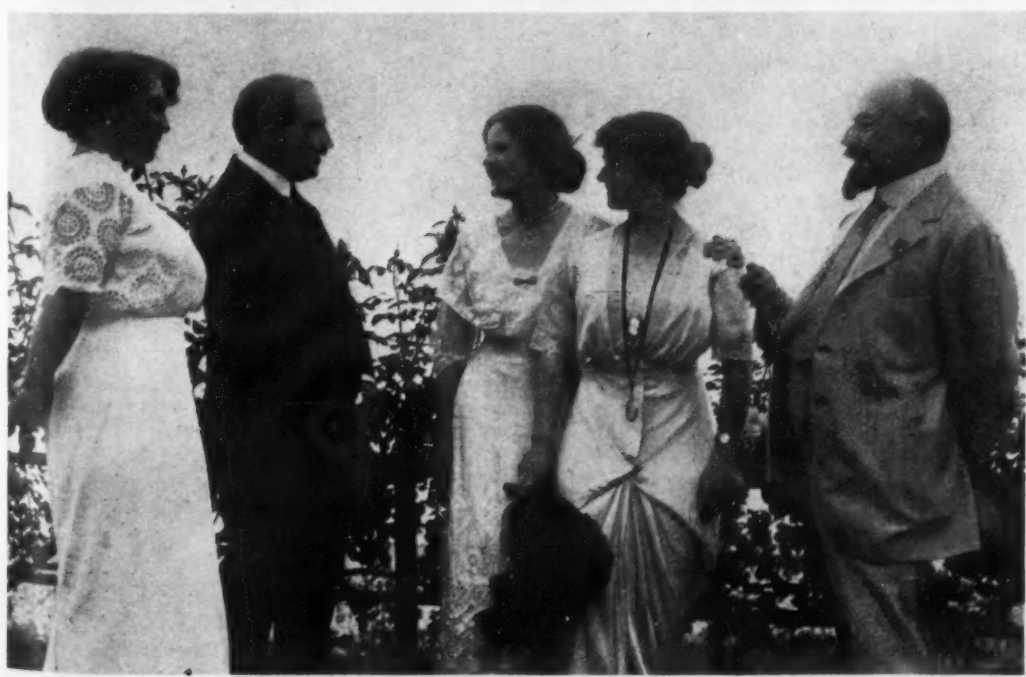
Mme. Schumann Heink's Visit to Florida Yields Her Recital Material



A Snapshot Taken at "Harmonia," the Winter Home of Grace Porterfield Polk at Miami, Fla. Left to Right: Mrs. Kathryn Hoffman, accompanist; Mrs. Polk; Mme. Schumann Heink; George Morgan, baritone, who is touring with Mme. Schumann Heink

MIAMI, Fla., Feb. 19.—While she was here for her concert, Mme. Schumann Heink and her associates, George Morgan and Mrs. Kathryn Hoffman, paid a visit to the home of Mrs. Grace Porterfield Polk, well known as a song composer. Mrs. Polk is president of the Miami Music Club, under whose auspices the contralto appeared. She took advantage of her visit to Mrs. Polk to try over some of her songs, and was so pleased with "Suffer Little Children to Come unto Me" that she is to use it at her future concerts. She will also use Mrs. Polk's "A Lullaby," of which, as well as of the other numbers, she proposes to make phonographic records. Mr. Morgan plans to use the composer's "Love's Call" and "Our First Rose." These songs were published in November and so were not ready for the artists at the opening of their tour.

"Andrea Chenier" Revival Recalls Vacation Days with Its Composer



A Holiday Group at Villa Fedore, Lago Maggiore, in July, 1914. From Left to Right—Mme. Giordano, Umberto Giordano, Cecil Arden, Sophie Braslau and Maestro Buzzi-Peccia

A PHOTOGRAPH dating from vacation days of 1914 takes particular interest at the present time from its inclusion of Umberto Giordano, the Italian composer, whose "Andrea Chenier" is soon to be revived at the Metropolitan Opera House for the first time at that house. The party of musicians shown in the picture, taken at the Villa Fedore on Lago Maggiore, Giordano's home, are Mme. Giordano on the extreme left; next, the composer himself; Cecil Arden, now one of the Metropolitan's contraltos; Sophie Braslau, another Metropolitan contralto, and the distinguished New York vocal teacher, Maestro Buzzi-Peccia. At the time when the picture was taken, July, 1914, Miss Braslau had just been engaged for the Metropolitan, while Miss Arden had just come under the tutelage of Maestro Buzzi-Peccia, who has taught both the artists.

Damrosch Will Not Resign from New York Symphony, Says Engels

The report that Walter Damrosch is soon to retire from the conductorship of the New York Symphony as well as from the New York Oratorio Society, was vigorously denied this week by George Engels, manager of the Symphony. "Mr. Damrosch has no intention of severing his connection with the orchestra," said Mr. Engels. As he stated in his letter of resignation to the Oratorio Society, he undertook the directorship of that body for one year only, a period which has been extended to three years.

"It is simply that the work is too much for him to take care of along with his other duties. Especially so, in view of the fact that he insists upon devoting so much of his time and energy to the training of the various choruses. Besides, he has a number of things under consideration for the ten weeks when Mr. Coates will have charge of the orchestra next season, and he felt that he could not be tied up with the responsibility of the Oratorio Society."

"The committee has not yet chosen Mr. Damrosch's successor as conductor of the Oratorio Society, and so far as I know, there is no one under serious consideration."

A rumor that a merger between the Philharmonic and the Symphony was to be effected was denied by officers of both organizations.

New Studio Building for New York

A permit for the erection of a fourteen-story building to be used as music studios was granted last week to Alfred H. Brown of New York. The building, the erection of which will not be begun at present, will run from Fifty-seventh to Fifty-sixth Street and will include the property now numbered from 139 to 153, West, on Fifty-seventh Street. The building will cost about \$1,500,000. The architects who are drawing the plans are McKenzie, Vorhees and Gmelin.

Kreisler, Appearing Three Times as Soloist with Philharmonic, Dominates Orchestral Week

Master Violinist Plays Beethoven and Bruch Concertos—Damrosch Forces, Touring, Leave Field to Mengelberg and Stransky—National Revives Ernest Bloch's Great "Schelomo"—Mirovitch Twice Heard in Grieg Concerto

THREE appearances by Fritz Kreisler with the Philharmonic Society during the week overshadowed in popular interest other incidents of the various orchestral programs, and led to the "sold out" sign being brought forth as many times at Carnegie Hall. On Thursday evening the laureate of the violin played the Beethoven Concerto, and at the Friday and Sunday afternoon concerts the Bruch G Minor. He was tumultuously applauded on each occasion.

The Damrosch forces being afieled, it fell to the National Symphony, under Willem Mengelberg, to provide orchestral nourishment for those not wholly appeased by the Philharmonic's three concerts. Alfred Mirovitch was the soloist at two of three programs played under the Hollander's baton, presenting Grieg's youthful A Minor Piano Concerto with orchestra. Arthur Rubinstein's projection of Brahms's First Piano Concerto was a high light of the other National Symphony program, which was notable otherwise for a superb performance of Ernest Bloch's "Schelomo," with the first cellist of the orchestra, Cornelius van Vliet, as the soloist.

Mirovitch with the National

Program rearrangements, whereby Schönberg's "Verklärte Macht" disappeared, along with a Bach suite, and substitution was made of an overture by Johann Wagenaar and the Grieg piano concerto, scarcely added interest to the National Symphony program of Thursday afternoon, on which occasion Alfred Mirovitch was the assisting artist. It is presumed and hoped that the Schönberg will be heard later.

Mr. Mirovitch played with an abundance of dash and *brio* and a wide range of dynamics, but the tone he brought to the lovely lyric episodes of Grieg's youthful concerto was steel-colored and unmelting, nor was the accompaniment all to be wished.

The Wagenaar overture bears the name of "Cyranos de Bergerac" and contains motives labeled to represent all of the doughty Gascon's chief characteristics, except his length of nose. It was well played and proved euphonious and full-blooded, if scarcely distinguished or important. It might have been written by a hundred other men.

The symphony was the Tchaikovsky "Pathétique." Frayed though it is, Mr. Mengelberg invested it with an abundance of vitality and in various permutations of tempo and rhythm were indications that he was seeking, first of all, to infuse new nerve force into a work that has all but dissolved in its own tears. Lyrically, it was not the most effective of the Hollander's symphonic expositions since his coming to New York, though it had his characteristic clarity and emphasis. This program was repeated on Saturday night.

A Magical Mengelberg Concert

If to speak in the accents of greatness means for a composer to invite neglect or contumely during his earthly sojourn, Ernest Bloch is among the lonely few who disprove the bitter bromide. This heavily dowered creator has heard his music conscientiously and excellently played a dozen or more times since his coming to America several years ago. Probably he never heard a finer, a more compelling and masterly interpretation of a work from his pen than Mengelberg gave of "Schelomo," the famous Hebrew Rhapsody for cello, with Cornelius Van Vliet playing the solo line, last Monday night.

Carnegie Hall rang with warm applause after the gorgeous score, and the composer had to bow his acknowledgments time and again. The National Symphony has put few better performances to its credit, even under the baton of the Dutch genius who is its temporary leader. The climaxes, superbly conceived, were positively magical, and the rich substance and haunting moods of the vast score were finely preserved. Mr. Van Vliet played his exacting solo admirably.

Second—and a very close second—in interest and worth was Brahms's immortal First Piano Concerto, beautifully played by Arthur Rubinstein. Mengelberg's *tutti* were of a kind to make one

forget that the work, for all its poesy and loftiness, is a good ten minutes too long.

The performance of Bizet's first "L'Arlésienne" suite, which began the program, was not far from perfection.

Kreisler Plays Three Times

Fritz Kreisler, in his best estate, played the Beethoven violin concerto with the Philharmonic at Carnegie Hall Thursday night. It was the first of three appearances with the orchestra. There were few of those lapses of intonation which have disturbed the regal violinist's artistry at some recent appearances, and there was much of that moving eloquence and tender grace which the world long since came to associate with Kreisler and his almost vocal bow. The orchestra, under Stransky, provided a satisfactory background. Franck's D Minor Symphony had an average performance in which the third movement was above the level of the other two. Those who approve of short programs found it convenient to escape before the inevitable "March Slav" of Tchaikovsky, concluding the program.

Bruch Superbly Interpreted

With Fritz Kreisler again the soloist the "sold out" sign in the lobby made its appearance on Friday afternoon. Brahms's Third Symphony, the Tchaikovsky overture-fantasy, "Romeo and Juliet," and Wagner's overture to "Rienzi" composed the orchestral part of the program. Mr. Kreisler chose Bruch's concerto in G Minor, and though Bruch is scarcely a fourth B in the list of musical saints, the violinist so exalted the work through the interpretative rapture of his playing that for half an hour it seemed to stand well within the list of authentic masterpieces. A slight tendency toward flattening in the opening movement quickly disappeared.

On the Brahms work Josef Stransky lavished no audible love. The symphony scarcely compares with the composer's first in nobility of architecture or sonority of sensuous lines. But it is a fine work, well conceived and no less impressively executed. That it should have inspired but a respectable modicum of attention from the orchestra's leader was a cause for sorrow within the hearts of the master's devotees.

On Tchaikovsky's work, which came second on the program, there was likewise spent a regrettable lack of fire. In the lyrical portions, however, there was felicity of feeling and no little romanticism murmuring among the strings and wood-wind.

Mengelberg's Sunday Program

The Prelude and Finale to "Tristan and Isolde" opened the program of the National Symphony at Carnegie Hall, Sunday evening, Feb. 27. Originally scheduled to appear between Tchaikovsky's Sixth Symphony and the Overture to "Tannhäuser," which completed the program, it seemed to suffer a little through being displaced at the last moment. Though the work was played by Willem Mengelberg *con amore*, with such spirit and insight as but rarely marks its concert performances, its position made what would otherwise have been a well-nigh perfect reading only a fine one.

Second on the revised program came the Overture to "Tannhäuser." Here both audience and performers were thoroughly warmed up, so the number was received with instant acclaim. The opening measures, as in the "Tristan" excerpt, were taken at a tempo whose weighty deliberation seemed at first almost lethargic. But this proved, as in the preceding number, to be but an impressive herald to a gorgeous and panoramic performance. A brazenly brilliant interpretation brought orchestra and

audience alike to their feet, cheering and bowing appreciation.

The *pièce de résistance*, in length at least, was Tchaikovsky's most famous of symphonies. All of its vitality was brought to the front in a remarkable degree. It was an appropriate tribute to the performance that only some time after the pianissimo cadence of the strings had dissolved into complete silence did the audience see fit to express its enthusiasm in a veritable ovation of cheers.

Strauss Wins Sunday Throng

Fritz Kreisler repeated the Bruch Concerto with the Philharmonic at the Sunday concert. All available standing room was occupied, and there were persons in the lobby who searched diligently but in vain for a belated speculator with a stray seat or two. And what a greeting Kreisler received from that Sunday crowd, when he came forward to draw his magic bow! The orchestra program was interesting enough—at least, it included one item worth travelling far to hear: Strauss's "Death and Transfiguration"—but the afternoon was manifestly Kreisler's. The master violinist has played better, yet his was a superlatively fine performance of the Bruch, and particularly did the golden-toned *Adagio* compel admiration. There was an ovation—two or three ovations, in fact—when he concluded.

The Strauss piece made the remainder of the orchestral program relatively dull, although the works given, individually considered, had merit and attractiveness. The Dvorak Symphony No. 4 formed the first part, but it took on but little life. On the other hand, the "Death and Transfiguration" showed the high merit of Mr. Stransky's musicianship. It was a broad, vigorous reading, with a powerfully wrought climax. The orchestra gave an exceedingly fine performance. There were moments of magnificence, and the audience demonstrated its appreciation in no uncertain way. The "1812" Overture, given with the customary crashing and banging brought the concert to a noisy end.

HEMPEL AND BONCI UNITE IN HIPPODROME CONCERT

Noted Exponents of Bel Canto Offer Program of Familiar Numbers to Large Audience

Sunday evening brought Frieda Hempel and Alessandro Bonci to the Hippodrome in a program of songs and operatic airs, delivered in a manner to satisfy the many admirers of these two exponents of bel canto. Beginning late and ending late, every song brought echoes of applause, which resulted in multitudinous extras. Mr. Bonci's appearances in New York this season have been few, and while last week offered the opportunity to hear him at the Manhattan Opera House, it is in concert that the suavity, the finish and detail of his art are best disclosed. Perhaps his voice may not have all the silver quality for which it was noted in other years, but where is the tenor who can yet compare with him in the delivery of tones so pure and unrestrained? In his first group of Italian songs, Mozart's "La Violetta" gave him an opportunity to demonstrate that he is still the master in this school of music. Phrasing, diction and elegance united to make his singing a feature of outstanding pleasure. Songs in English by Hageman and Vanderpool were sung with all the art and grace that marked his other work. He was heard also in an aria from "Forza del Destino," and in a duet from "Traviata" with Miss Hempel.

Miss Hempel was heard in a number of songs which she has made familiar to New York, notably Schumann's "Du bist wie eine Blume"; Brahms's "Vergebliches Ständchen," the famous "Echo Song" and Strauss's "Blue Danube Waltz." In a Mozart-Adam aria, she had the assistance of August Rodeman, flautist. Like Mr. Bonci, Miss Hempel,

also knows how to sing after the manner of the best tradition, songs which require the long flowing phrase. Hers is an art which most singers of the present day would do well to study. She is a consummate recital artist. Coenraad Bos was her accompanist, Aldo Franchetti acting in the same capacity for Mr. Bonci.

MISS WYMAN AIDED BY NEW SINGER IN RECITAL

Gladys Lea, Soprano, Wins Applause in Concert at Little Theater with the Disease

A new singer, Gladys Lea, soprano, shared the program of the concert given at the Little Theater on the evening of Feb. 27, with the inimitable Loraine Wyman. Quaintly costumed, the disease, who has co-operated with Howard Brockway in folk-song collections, gave a group of songs from France and Canada and another from England and Ireland. She had the assistance of Miss Lea in the final group, made up of Gerard Barton's arrangements of "Summer Is Icumen In" and "Chairs to Mend," as well as the unaccompanied round, "Good-night to You All." Perhaps the prize number of her offerings was "Les Cloches des Nantes," a ballad, which she collected herself in French Canada and her singing of which she prefaced with a delightful reproduction of the original version given her by an aged folk-singer.

Among the musicians represented on her list as arrangers were Vincent d'Indy, Gustave Ferrari, Vaughan Williams, Cecil Sharp, Herbert Hughes and Lucy Broadwood.

Miss Lea's contributions, measurably closer cut to the measure of the conventional recital, consisted of a group of French songs to which she added the Handel aria, "Care Selve," and songs by Cecil Forsyth, Rachmaninoff and Rimsky-Korsakoff. She also had a setting by Carl Engel of an Amy Lowell text. She disclosed a voice over-powerful for the small auditorium. Her audience applauded her heartily. Ruth Emerson was the able accompanist for both artists.

D'ALVAREZ INJECTS FIRE INTO RECITAL NUMBERS

Sways Large Audience by Power of Interpretation in Fourth Aeolian Hall Appearance

Marguerite d'Alvarez returned to Aeolian Hall on Thursday night of last week for her fourth and last recital of the season, and gave a program of French, English, Italian and Spanish numbers. Her popularity was made manifest by the crowded house that greeted her. Combining a voice of unusual opulence with dramatic intensity in interpretation and a personality of compelling interest, Mme. d'Alvarez made the evening one of note. She is an emotional dynamo with power to impart the feeling of a song to those who hear here. Her interpretations may not coincide with all preconceptions. That she is able to establish her point of view with her audience proves her an artist of unusual caliber.

The most interesting of a group she sang in English last week were two Irish songs arranged by Rupert Hughes, although her best singing was done in "Sea Fever" by Ireland. It is as a singer of Spanish and French songs that Mme. d'Alvarez is the most interesting. Her complete understanding of the text seems to create an atmosphere which gives her colorful voice an opportunity to paint the picture as she sees it. And where there is the least suggestion of tragedy, she is certain to seize upon it and sway her audience. The last group was devoted to three of Carmen's arias.

Walter Golde accomplished wonders at the piano as accompanist.

Augusta Cottlow Makes Recital Appearance in Chicago

CHICAGO, Feb. 26.—After having appeared here as soloist with the Minneapolis Symphony Orchestra a few weeks ago, Augusta Cottlow, the pianist, added to her success by giving a recital at Kimball Hall. Her playing was of a high order, distinguished by an ideally lovely tone and by spirit and imagination. Her principal numbers were Busoni's transcription of the Bach Toccata in C, the Schumann "Carneval," and a group by Chopin. Her audience was enthusiastic and she was called upon for a number of encores.

E. C. M.

"America Is Best Place for Operatic Schooling"

So Declares Morgan Kingston, Who Learned Operatic Craft in This Country—Born in Great Britain, Known as One of Gatti's American Singers—Advice to Artists Abroad

MORGAN KINGSTON, tenor of the Metropolitan, though born in Great Britain, is frequently referred to as one of the "American" singers at that house. "As a matter of fact," said Mr. Kingston, "I am rather proud of it, for it proves how thoroughly I have assimilated American ways and customs, for I have always maintained that there is no real difference between a man born in Great Britain and one born in America, except their modes of expression. The people of the United States are and always will be fundamentally of the same race as the English, for we speak the same tongue, have the same laws and the same moral standards, and if that is not being the same in essentials, I don't know what is!"

"Personally I can find no more difference between the English people and the American people, than one finds between the various counties in England and the various States on this side. People in the South pretend to feel antagonism toward the North, and there is a certain amount of rivalry between the East and West, but the war showed the solidarity of the country as a whole. So, I believe, America and England will always stand by each other as one nation, in spite of any agitation directed otherwise."

"I think the entente between America and England would be strengthened if the artisan classes saw more of each other, if the British unions would send representative men and their wives to visit Americans interested in the same kind of trade, and vice-versa. If the American textile workers could go to



Morgan Kingston, Tenor of the Metropolitan. At the Left, Snapped in Central Park. Right, Enjoying a Quiet Smoke at Home After a Round of Golf

England and the English workers come to America for visits, the much talked-of antagonism would fade away.

Learned All His Operatic Art Here

"So, I take it as a kindness and a compliment when they speak of me as an 'American' tenor. I learned all the opera I know, in America, I am a member of the personnel of the greatest opera in the world, an American opera house. American born singers can do

the same, for there is no place in the world where better schooling can be got than in America, and for an opera singer at the 'Met' where one can attend innumerable rehearsals and hear all of the best operatic artists in the world."

"I cannot see that there is or has been any particular discrimination against native singers. Martinelli, Gigli and all the others, came here as finished artists with careers in their background, whereas we 'Americans' have had to get our experience on the spot. If a young singer adopts the right attitude towards older artists, there is no end to the possibilities of development."

"American artists have similar opportunities in England. The first thing to do is to study the country and its customs and its language. You say that England and America speak the same language. So they do, but the colloquial tongue differs widely. When you go to Italy or France you try to get at the conversational language and do not talk in the periods of Dante or Corneille. Do the same thing in England and let the Englishman coming here do the same thing. Don't write home for the local papers. Read the ones of the place where you are, study the magazines, the slang, and in those you will understand the heart of the people."

"As a last word, let me ask you, do you know many Englishmen who have lived in America for any length of time and who want to go back? And similarly, Americans who live in England, seem satisfied to stay there. Doesn't that look as though there were no Anglo-American question at all?" J. A. H.

Unique Program Promised When Convention of Harpists Meets

More than 200 harpists are expected to come to New York from different parts of the country when the National Association of Harpists meets in convention at Carnegie Hall on March 29. The assembly, unusual in itself, promises to develop some unique artistic features. Maud Morgan, who has worked with enthusiasm to popularize the harp, is in charge of the arrangements. At a concert to be given in Carnegie Hall, Miss Morgan, Carlos Salzedo and other prominent players of the instrument will be heard in solos. The program will include Handel's Largo, played by an ensemble of sixty harps.

Geraldine Farrar's House Sold

The five-story American basement house at 20 West Seventy-fourth Street, now occupied by Geraldine Farrar of the Metropolitan on a long term lease, has been sold by the Clark estate, owners of the property. Miss Farrar's lease has still a year and eight months to run and it is understood that she has yet made no plans as to her movements when leaving the property.

PLAN MUSIC CONVENTION

Federated Clubs of New York Will Consider Music in Schools at May Assembly

Preparations are going on apace for the convention of the New York State Federation of Music Clubs to be held in Rochester on May 10, 11 and 12. The visiting delegates will be the guests of the Rochester Music Club, of which Mrs. R. D. Grant is president. Mrs. Julian Edwards, president of the State Federation, will preside at the convention meetings.

Mme. Hortense d'Arblay, president of the Empire District of the National Federation of Music Clubs, will represent her division, which includes New York, New Jersey and Connecticut.

One of the most important subjects to be considered is the extension of the teaching of music in the public schools of the State. The Rochester schools, it is claimed, have the finest music system in the State, and one day will be devoted to study and demonstration of this system. Another significant matter to receive consideration will be the scholarship plan launched by Mme. d'Arblay in the New York City Club.

Herbert M. Johnson Honored on Departure for Europe

Herbert M. Johnson, former General Director of the Chicago Opera Association, sailed for Europe on the Canopic on Feb. 26. He was accompanied by his wife. Shortly before the ship left the pier, twenty members of the Chicago forces, visited Mr. and Mrs. Johnson in their stateroom, and filled it with flowers and baskets of fruit. They also presented their former director with a jeweled cigarette case containing a watch. Mr. Johnson was silent regarding a rumor that he was going abroad to make arrangements to bring an Italian operatic company to the United States for a tour next season.

Louise Llewellyn and Tadeusz de Iarecki Wed

Louise Llewellyn, soprano, daughter of the late Governor of Kansas, Lorenzo Llewellyn, was married in New York on Feb. 23, to Tadeusz Nalecz de Iarecki, the Polish composer.

Recital in Fresno

Shows Povla Frijsch as Program-Maker



Povla Frijsch, Danish Soprano

FRESNO, CAL., Feb. 18.—When Povla Frijsch, the Danish soprano, sang Erik Lie's "Snow" in Norwegian before a large audience of Fresno Music Club members, one did not require a knowledge of Norwegian to appreciate it. Mme. Frijsch resorted to no affectations to convey the impression. The quality of her voice fascinated her audience when she sang this weird song in minor key. And then, when she turned to English songs, she quite won her audience. Her program included Cyril Scott's "Lullaby," a song in strong contrast to Lie's composition. It revealed other aspects of her art. Her interpretative gifts also made memorable a French folk-song.

It is said that Mme. Frijsch considers program making an art in itself and Fresno, or all of Fresno fortunate enough to hear her, believe Mme. Frijsch is correct.

Indian and Chinese Flutes Agree And so do Cadman and Moon Quan



Photo by R. D. Armstrong

WHEN Moon Quan, the Chinese poet, visited California a few months ago, he took a good deal of interest in Indian lore; an interest that was stimulated by his meeting with Charles Wakefield Cadman, the American composer, who has done so much to bring about a general appreciation of Indian music by his poetic transcriptions and adaptations of Indian melodies. When Mr. Cadman

and Moon Quan began to talk, the conversation, naturally enough, turned to music. Then the subject of flutes came up, and Mr. Cadman produced the Indian instrument, and his Oriental visitor, the Chinese. Both were surprised to find the tonal accord between the two instruments. The picture shows the American composer and his poet guest comparing the flutes.

"Farewells" Begin at the Metropolitan; "Chénier" Postponed at Eleventh Hour

Hoarseness of Gigli Necessitates Substitution of "Tosca" for Giordano Novelty—Alda and Ponselle in Season's Adieux—Third "Parsifal" at Washington's Birthday Matinée—A Week of Repetitions

POSTPONEMENT of the first performance of the latest of the novelties and revivals promised by Giulio Gatti-Casazza—Giordano's "André Chénier"—removed from the week at the Metropolitan the one work not a repetition from earlier in the season. Because of the sudden hoarseness of Beniamino Gigli, cast for the name part, announcement was made at the eleventh hour of the substitution of Puccini's "Tosca" with some of the same singers. This gave opportunity for Claudia Muzio to appear as *Floria*, a rôle in which she attracted interest and favorable comment some seasons ago, but not of late allotted to her. Other singers shared in the applause given in recognition of their readiness and ability to meet an emergency. It is said that they were not notified until 11.30 that they must sing at 2 o'clock.

Farewell appearances, for this season, of Frances Alda and Rosa Ponselle, the former in "Cleopatra's Night" and the latter in "Don Carlos," were incidents of the week. Both are departing on concert tours. Henry Hadley conducted his American-made opera, with its adaptation of a French tale of old Egypt, given in conjunction with the Russian "Coq d'Or." Sembach, for whom an indulgence was asked on the ground of a cold, succeeded to Caruso's rôle of Samson in the season's last "Samson et Dalila," given at popular prices. A special benefit performance of "Carmen" with Farrar in the name part was given Tuesday night, with receipts of nearly \$50,000. The proceeds go to swell the European relief fund.

Bori and Hackett in "Bohème"

"La Bohème" was the offering at the Metropolitan last week, Monday evening. Many tenors have graced the rôle of

Rodolfo on the Metropolitan stage, but none with more charm than Charles Hackett. He was in good voice and, for the most part, sang with beauty of tone. His distinguished bearing added much to the artistic effect of his presentation.

The opera also afforded a Metropolitan audience the third opportunity this season of hearing Lucrezia Bori as *Mimi*. With each succeeding appearance Miss Bori displays increasingly beautiful vocal work. Scotti's *Marcello* was altogether delightful. He had some difficulty in seating securely the buxom *Musetta*, portrayed by Anne Roselle, on the table in front of the Café Momus, but it was an effort worth while. Miss Roselle's charms are not confined exclusively to vocal accomplishments.

Others in the cast included Millo Picco, Pompilio Malatesta, Pietro Audisio, Giovanni Martino, Paolo Ananian and Vincenzo Reschiglian. Gennaro Papi conducted.

An Uneven "Parsifal"

The third "Parsifal" of the season was given at a special matinée on the afternoon of Washington's Birthday before a large audience. It was an uneven performance, and the prompter was kept busy a large part of the time. The singing, while admirable in spots, was less so in others, notably that by the chorus in the final scene. It wandered from the pitch and could not be brought back by the most determined efforts of Mr. Bodanzky. The cast was the usual one, with Mr. Whitehill as *Amfortas*, Mr. Gustafson as *Titurel*, Mr. Blass as *Gurnemanz*, Mr. Sembach as *Parsifal*, Mr. Leonhardt as *Klingsor* and Mme. Matzenauer as *Kundry*.

Hadley Conducts His Opera

Henry Hadley conducted his "Cleopatra's Night" at the Metropolitan Wednesday night, the occasion being also the farewell appearance this year of Frances Alda, who enacted *Cleopatra*. The soprano was applauded very generously, and Mr. Hadley was called before the curtain between acts and after the final scene. "Coq d'Or," ever delightful, in spite of some loss of zest on the part of singers and orchestra, followed the American work. The casts of the operas were as heretofore. Mr. Bamboschek conducted "Coq d'Or."

"Louise" Sung Again

Thursday night's subscribers became familiar with the latest portrait added to her gallery of heroines, frail or fiery, by Geraldine Farrar. "Louise" was sung with a cast familiar from earlier representations to a throng which applauded very cordially. Mme. Farrar was called before the curtain a score of times. Orville Harrold again was *Julien*, Clarence Whitehill the *Father* and Louise Berat the *Mother*. Mr. Wolff conducted.

Ponselle Sings an Adieu

Rosa Ponselle bade farewell for the season in "Don Carlos" on Friday night at the Metropolitan. The young soprano, who is embarking on a concert tour, sang very beautifully. Other members of the admirable cast were Martinelli, de Luca, Didur and Jeanne Gordon, the last named singing the rôle of the *Princess of Eboli* for the second time and with gratifying results. Mr. Papi conducted.

A Last-Minute "Tosca"

Only a very few persons presented themselves at the box-office with a request for a return of their money when

they found, on arriving at the Metropolitan, Saturday afternoon, that "Tosca," not the first-time "André Chénier," was to be the opera. If subscribers and others were disappointed because of the eleventh-hour change of bill, forced by the sudden hoarseness of Beniamino Gigli, they apparently decided not to let it cloud their day, and a huge throng, including many standees, applauded the singers—some of whom were to have appeared in "André Chénier"—for their representation of the Puccini score.

Personable Claudia Muzio was the *Floria*, as she was to have been the *Madeleine*. Her singing of "Vissi d'Arte" was rapturously applauded. Scotti was the same dominating, evil figure as

SUPERB RECITAL RE-INTRODUCES DOHNANYI

After a Long Absence, Noted Hungarian Quickly Commands Esteem

Erno Dohnányi, noted Hungarian composer-pianist, who has returned to America after an absence of twenty-one years, was heard in recital in Aeolian Hall, Friday afternoon, Feb. 25. If he plays other music in subsequent recitals as he played this program of Mendelssohn, Mozart, Beethoven, and Liszt numbers, in addition to five of his own compositions, he must be placed among the foremost pianists now in America.

Save perhaps with respect to variety of style and moments of lingering tenderness, there was nothing wanting in this first recital to establish the Dohnányi of today as among the greatest and most satisfying masters of the keyboard. Individuality and personality were his; the *mecanisme* of his art was almost flawless; his tone, if perhaps too uniformly crisp, was of very musical quality, and, more than all else, he subordinated virtuosity to interpretations of exceptional soundness, balance, solidity and clarity. He did not accentuate melody to the point of detachment, as some noted searchers after extreme clarity in piano music are doing. He did not elaborate detail until it became meticulous. But he made of his playing a transparency through which shone the musical structure as well as the maker's mood and manner.

In the group of five Dohnányi compo-

scarpia, though not at his best vocally. Crimi stepped into the rôle of *Mario* at the last minute and received a special round of applause when he made his first entrance, by way of recognition from the audience of his readiness to enact a rôle which he has not sung in recent memory at the Metropolitan. Bada, Ananian and d'Angelo were among other members of the cast. Mr. Moranzoni conducted.

Season's Last "Samson"

By way of a farewell performance of the opera for this season, the Metropolitan's sumptuously mounted "Samson et Dalila" was sung at popular prices to a large Saturday night audience, with Sembach in Caruso's rôle of the Biblical strong man. It can scarcely be said that the Wagnerian tenor sang like Caruso, or even well enough to keep the performance from being a melancholy reminder of what the absence of the king of tenors means, but he labored earnestly with an interpretation that had some dramatic value. An indulgence was asked for him on the grounds of a cold. The *Dalila* was again the regal Matzenauer, while other rôles fell to Amato, Schlegel and Rothier. The choruses and the ballet afforded the customary delights. Mr. Wolff conducted.

sitions were two Rhapsodies, a March and a brace of Etudes. They disclosed attributes already familiar to patrons of piano recitals, through previous representations of the Hungarian's music in this country. Architecturally strong and symmetrical, they scarcely reflect or embody the modernism of the best known present-day writers for the piano. Perhaps they are not thematically distinguished, but their sturdy, even massive, lines are in grateful contrast with the atmospheric and nebulous writing of lesser followers of Debussy in France and England. They retain the rhapsodic intensity and definiteness of outline which Liszt has caused to be associated with the art music of the Hungarians. They were played with power and plangency.

Dohnányi began his program with Mendelssohn's Prelude and Fugue in E Minor. It had the strength of Bach, as played. Mozart's A Major Sonata was perhaps over-crisp. It was not lacking in grace, but the grace was prim and precise. One wished for just a little lingering over some courtly phrase-endings. Beethoven's D Minor Sonata, op. 31, No. 28, was searchingly read. The D Major Variations, op. 76, possessed an interest not infallibly to be found in them. Liszt's Thirteenth Rhapsody was vividly and trenchantly projected, without ostentation or technical swaggering. Encore numbers included a Schubert "Moment Musical" and the D Flat Prelude of Liszt, very admirably played.

The audience was a rather small one, but it quickly took Dohnányi to its heart. He should test the capacity of the hall the next time he plays.

JOSEPH SCHWARZ STIRS ADMIRATION IN RECITAL

Russian Baritone Shows Sterling Gifts in Diversified Program at Aeolian Hall

Joseph Schwarz, the Russian baritone, gave his second New York recital, in Aeolian Hall on the afternoon of Feb. 26. The program ranged from early Italian composers through modern Russian, Schubert, Offenbach and Sinding.

The first group, including Giordano's "Caro Mio Ben," Caccini's "Amarilli" and an arioso of Handel, with 'cello obbligato by Lazlo Schud, had much of excellence, and the second group, one of great variety, ranging from Rachmaninoff's "Christ Is Risen" to Moussorgsky's "The Flea," exhibited a wide range of style. The Schubert group was the best on the program. "Die Allmacht" has been better sung, but "Am Meer" was gripping in every sense of the word. "Du Bist die Ruh" suffered from faulty legato. Of the final group, Sinding's "Sylvain" was the best sung.

Mr. Schwarz is a singular singer. The voice is one of rare beauty, well placed and of a long range both as regards pitch and color. He is obviously an operatic artist needing a costume and scenery to show him at his best, but withal his recital work is of high value. The chief fault of all his work was the

ignoring of the legato so necessary in old music especially. Why a singer with a voice so even and smoothly placed finds it necessary to sing, for instance, in "Du Bist die Ruh" "vo-hon lu-hust u-hund schmertz" and in "Am Meer" "mit ihre trä-hä-hä-hä-hä-nen" on the mordant in the final phrase, is inconceivable, and very detrimental to otherwise lovely singing. It is frequently done, but why do it? Also, why so much falsetto?

Judged as a whole, Mr. Schwarz's singing is of a very high order. Coenraad Bos was at the piano.

Bequeaths Harvard Fund for European Music Scholarships

BOSTON, Feb. 24.—Harvard University recently received a fund of \$61,000 as a bequest in the will of Mrs. John Knowles Paine, of Cambridge, Mass., who died last summer. It is to enable proficient students of music to travel abroad so as to complete their musical education in a European atmosphere. Two traveling fellowships with stipends of \$1400 will be awarded annually to undergraduates, except freshmen, and to resident graduates at Harvard, who have shown distinguished talent and originality in musical composition and high musical scholarship.

No Concert Schedule Needed in New York

The best orchestral and vocal music is always available at the theaters under direction of Hugo Riesenfeld.

Photo Plays week of March 6, 1921, will be:

Rivoli Broadway at 49th St.
Robert Z. Leonard Production
"The Gilded Lily"
With Mae Murray
A Paramount Picture
Rialto Times Square
Comedy Week
Douglas MacLean
in "Chickens"
A Paramount Picture
Criterion Broadway at 44th St.
"Buried Treasure"
With Marion Davies
A Cosmopolitan Production

CAPITOL Broadway at 51st St.
Phone Circle 5500
"Subway to Door"
World's Largest and Most Beautiful Theatre
Edw. Bowes, Mang. Dir.—Week Mar. 6
Thomas H. Ince Greatest Production
Lying Lips
With House Peters and Florence Vidor
CAPITOL GRAND ORCHESTRA
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The scenery, dresses, etc., of about 46 operas are included in the properties now offered, and an approximate inventory thereof and an order to view can be obtained on application to either of the Joint Liquidators, Sir William Barclay Peat, C.V.O., 11, Ironmonger Lane, E.C., London, Eng., and Sidney Pears, Esq., 14, George Street, Mansion House, E.C., London, England, to whom all offers should be submitted.

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Dear MUSICAL AMERICA:

The production of such operas as "Jacquerie" by Marinuzzi and "Edipo Re" has raised the question as regards the morality, or rather immorality, of the plots, and as we know, some of the critics have handled the matter with kid gloves, while others have been loud in the expression of their virtuous indignation. One might say that it is, after all, a matter of good taste, but if we look at the situation from a broad-minded point of view, what shall we see?

We shall see that the manner of life, the moral code of our ancestors, differed largely from those that we have to-day. We need not go beyond the time of the Georges in England, of the Louis in France, to realize that we have become cleaner as well as saner in our ways of living and certainly in our speech.

This leads logically to another consideration, namely, that we should not read the conditions of past times by the light of the intelligence, the moral code and the standard of living of the present time. And so it is with the stories, the plots of works of fiction, of operas. Let us view them by the intelligence, by the light of the time, the way the people lived when the events happened that are depicted, and not sit in the seat of the scorners, because we, at this later age, believe that we have reached a higher condition of development, and lead not only cleaner but saner lives than our ancestors. Let us not forget that it was through their trials and sufferings, labors and wars that we enjoy the greater liberties, not to speak of conveniences, that we possess to-day.

Thousands will rejoice to know that there is likelihood now that Caruso has reached a period of convalescence, though he may not be yet out of danger.

Did you read the announcement to the effect that the eminent doctors who were attending him had resolved to issue no more bulletins regarding his condition, but that such information as it was deemed proper for the public to have—greatly interested as it is in the world renowned artist—would come in the future through William Guard, the press representative of the Metropolitan Opera Company?

And did you read in one of those official announcements from the Metropolitan, issued by Mr. Guard, that the first diagnosis of Mr. Caruso's trouble had been wrong?

Here is the story which I have every reason to believe is authoritative.

Some time ago, Dr. Philip Horowitz was introduced to Mr. Caruso by the eminent throat specialist, Dr. Holbrook Curtis, who passed away not long ago. From that time, Dr. Horowitz has been the physician of Mr. Caruso and has enjoyed his confidence. It was through Dr. Horowitz that Mr. Caruso undertook a drastic regimen with regard to reducing his weight.

Then came the series of mishaps. There was the accident during the performance of "Samson and Delilah" when part of the scenery fell upon him and

injured him. Then he fell, as we know, on the steps of the little theater in "Pagliacci." Mr. Caruso broke a blood vessel, had to abandon a performance at the Brooklyn Academy of Music. All this resulted in a condition that I understand Dr. Horowitz claimed was not serious, but needed rest and care and that was all.

Two days before last Christmas, Mr. Caruso being in his bath, was suddenly so afflicted that he screamed and insisted on another physician being summoned. Dr. Francis Murray, the house physician of the Vanderbilt, a man of the highest distinction and great experience, was called in and after an examination declared that Mr. Caruso was suffering from an attack of pleurisy. Dr. Horowitz is understood to have been opposed to this view. This resulted in another physician being called in, who agreed with Dr. Murray that it was a case of pleurisy. A third doctor was called in who supported the view of his two colleagues.

Nevertheless, it was deemed imperative to have an operation and so John Erdman, the great specialist, was called in. He agreed with the physicians, and thereupon operated upon Mr. Caruso, took out a piece of one rib and over fifty ounces of pus. The rest of the story we know, except that there seems to be an agreement among the eminent medical men who had Mr. Caruso under charge that his vocal organs have not been affected. Naturally, much of his power to resume his artistic career will depend upon his general condition of health and also whether the pleurisy has affected his lungs, which in turn, might affect his breath control.

Giorgio Polacco, the noted opera conductor, now with the Chicago Opera Company, tells me that he has never been happier in his life. He certainly looks it. It is as if ten years have been taken from him. The old nervous manner has left him.

His happiness comes from the fact, that as he says, his position with the Chicago Opera Company is assured. He is able to work with his "boss," Mary Garden, with the utmost harmony. He finds that his own views coincide exactly with hers and that his ambitious plans for the future have her sympathy. Then too, Polacco is enthusiastic about Muratore, whom he greatly admires. He says it is a pleasure to work with such artists.

He also says that he is on the best of terms with his orchestra, for which he has not sufficient words of praise. They are a wonderful body of musicians, he tells us, eager to respond to the direction of the conductor.

Then, too, Giorgio is happy because the latest reports from his talented wife, known to us all as the handsome and popular singer Edith Mason, are to the effect that she is making success after success at Monte Carlo and at the Opéra Comique in Paris. The Paris press appears to be unanimous in eulogy of Mme. Mason's performances.

This is all the more notable as Americans, and particularly American artists, are not over-popular in the French capital just now. What has caused the change of attitude is another story, as they say.

Not alone has Mme. Mason won the regard of the press but she seems to have won the good will of her brother artists as the following incident will show.

Some weeks ago the management suggested that she should sing *Gilda* in "Rigoletto." Mme. Mason replied that she could sing the opera in Italian but it would be impossible for her to learn the rôle in French in the limited time at her disposal. On this, to assist her, it seems, it was ordered that the opera be sung in Italian and all the other artists went to work to learn their rôles in that language, so as to enable Mme. Mason to appear, which she did and scored a triumph.

In my talk with Polacco, I brought up the question, as he had referred to the orchestra, of the advisability of making a change in its disposition. My point of view was that most of the operas were written when the orchestra was barely half the size it is to-day and take any of our big opera houses, the Metropolitan or the Manhattan, when the increased brass is concentrated as it is on the right as you face the stage, it means that at least a third of the audience, whether in the parquet, in the boxes, dress circle or gallery, are so overpowered by the brass that they can

scarcely hear the violins and woodwind, and often do not hear the singers. I suggested that the brass be distributed more at the back of the orchestra instead of bunched in a body.

Polacco's idea was that the time had come to dispose the brass under the stage in front of the conductor, which, he thought would meet the issue. He agreed with me that while the volume and power of the orchestra had grown all the time, the volume and power of the human voice had not. Consequently, it is no wonder that when that great body of fine musicians that we have to-day in our operatic orchestras get going, especially under the vigorous conductorship of a Toscanini, it happens that the singers become inaudible, with the result that you see some very talented people making faces at the audiences, but there comes no sound from them.

This brought out a characteristic eulogy of Toscanini, whom Polacco greatly admires. I suggested that I had sometimes found Toscanini open to criticism in his idea that the conductor should dominate the situation not only in the orchestra but on the stage, even if the leading artists were at variance with him. To all this Polacco replied: "Toscanini's viewpoint is to me always the best."

Apropos of Polacco, did you know that he had received an offer from the St. Louis Symphony Society to take the place left vacant by the death of Max Zach? He will probably be unable to accept on account of his engagements in South America and elsewhere.

It may not be amiss to add that Polacco received an invitation from the Cincinnati Symphony which he was also unable to accept and which resulted in Ysaye going there.

Reports vary as to the precise position of the distinguished conductor Marinuzzi with the Chicago Opera Company. Some say his term will end with this season, which, however, needn't worry him very much as he can get any amount of engagements in South America, in Spain and other countries, where he is a tremendous favorite and justly admired.

Friends of Marinuzzi state that he has still another year to run with the Chicago company. This is based upon the fact that when Johnson, the business manager of the Chicago company, resigned and Mary Garden was put in his place, the directors announced the change of directorship and at the same time stated that Marinuzzi would continue for another year as principal conductor.

Mary Garden keeps in the limelight. There is scarcely a day that passes that the press does not record her artistic performances on the stage of the Manhattan, in her office, where she sits as director general of the forces, and in her boudoir, where she relaxes and sometimes speaks her mind frankly, as was always her custom.

It was in the latter *sanctum sanctorum* that she told a reporter, who sent the joyous news out to an expectant world, that she has become tired of denying the reports of her marriage and that if she were contemplating the plunge, she would not conceal it. She believed in love but not in marriage and said, "In all my life there has been only one time when I wanted to join my life to that of another. But it was impossible. He was married."

And now people are wondering and comparing notes as to who was the married man who escaped matrimony with "our Mary."

However, discussions on matrimony are the stock in trade of eminent prime donne. There is scarcely one of them, not to forget dear Mme. Farrar, who has not found this a never-failing opportunity to get columns in the press. So it was up to "our Mary" to discover something new in the way of a subject for publicity. She has already gotten it. She has a fertile imagination. She got it through our friend Max Smith of the *American*, who induced her to criticize some of the leading members of her own company, including a certain distinguished prima donna of great talent and glorious voice, whom "our Mary" declared to be "one of her worst problems."

Well, if the dear ladies tell one another what they think of one another's methods of singing, we will have enough to interest us and make us forget the Bolsheviks, the tariff and even the income tax.

Let me not forget that the press gave a romantic account of "our Mary's" appearance at the dinner given to "Bill" Edwards, the cherubic, amiable and distinguished Collector of Internal Revenue of the city of New York. She made the

As Seen by Viafora



Things Sometimes Look Blue to Joseph Urban, but Only When He Has His Palette With Him or When He's Planning One of His Magnificent Settings for the Metropolitan. And Then the Blue Feeling Is Translated into Some Spacious Sky of Vibrant Color. One of the Most Noted of Modern Scenic Artists, His Skill and Rich Color Sense Were Developed in Europe

evening memorable in the minds of the joyous crowd that had assembled to do "Bill" honor by kissing him on both cheeks and singing "Coming Through the Rye," of which they say there was "aplenty."

In the way of publicity, Paderewski, who is now with us, has developed unexpected resources. In the first place the papers are devoting columns to attacks upon him by political enemies in Poland, who say they appreciate his work, but distrust the influence of his wife, so Mme. Paderewska is dragged in.

It seems the Poles did not object to Madame so long as her activities were confined to keeping Mr. Paderewski well fed, warm, rested and protected as far as possible from bothersome distractions, but when she began to influence Poland's foreign and internal politics, then the crowd struck and struck hard.

Incidentally, the *Paris Herald*, recently stated in an editorial that whenever an American reporter wants to amuse his readers, he has an interview with Paderewski. In one of these interviews, by the bye, which took place in the smoky city of Pittsburgh, Pa., Paderewski is put on record as believing in "jazz" and is credited with saying that there is no music with more strength, vitality and verve than American popular music. It can be distinguished anywhere because of these characteristics.

Now here is something to set all the scribes going—the defense of jazz, which we thought we had finally squelched, by so great a musical authority, as Ignace Jan Paderewski.

Holy smoke!

However, the subject of jazz has not only come to the forefront among all the news "that's fit to print" through the declaration of the distinguished Pole. It seems that even the whales of the ocean have contributed their quota to the discussion.

Among the fifty-five passengers who arrived the other day on the Pacific line steamship *Essequibo*, after a nine-thousand-mile trip from Chile and West Coast ports, there was one who told a story about a school of whales that followed the steamer all the way from Chile to Cape Hatteras, performing acrobatics. They were especially delighted when the ship's orchestra struck up the "Star-Spangled Banner." But it was not till the orchestra played "jazz" that the

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

whales displayed hysterics of joy. One, indeed, is said, in his ecstasy to have stood erect on his tail. Mind you, this is during the period when we are all supposed to be "dry," although, according to the reports in the daily press of the recent banquet given by the Police Lieutenants, there is still a little "hootch" left in this arid waste. No doubt it had been seized by the representatives of the law, in the performance of their duty.

* * *

So Walter Damrosch is to retire as conductor of the Oratorio Society, after the music festival to be given at the end of March at the Manhattan Opera House.

It is just about forty years ago that the society was founded by his father, the late Dr. Leopold Damrosch, whom I recall as a lovable musician of great knowledge, and distinction, but averse to forcing himself upon a public scarcely educated to understand him, also averse to controversy, desirous of doing his work quietly, unostentatiously but always with the utmost conscientiousness.

And now his son, who succeeded him and did much to bring the organization to a high degree of excellence, is to quit the job, which, let me remind you, he only took up again when things with the Society looked pretty blue a year or so ago.

No one admires Walter more than I do. No one is more disposed to give him credit for the wonderful work he and other members of his family have done. He deserves a large place in the story of the development of musical knowledge not only in New York but other parts of the country which he has visited from time to time in the last few years. If he had been a little more democratic, a little less anxious to dissociate himself, socially at least, from the members of his profession, he might have gone further.

* * *

The other day Pitts Sanborn of the *Globe* delivered himself as follows, apropos of a concert at Carnegie Hall by the National Symphony Orchestra under the conductorship of Willem Mengelberg:

"There are those," wrote Pitts, "who shout and those who whisper that Mr. Mengelberg is the greatest of all conductors. Of his interpretations they rave loudly and his rehearsing they celebrate in pious *sotto voce*. In their ecstasy they are everything but inarticulate. Naturally, one was interested in the great man's reading of Beethoven's 'Egmont' overture, a famous piece that the present writer has heard read by a good many conductors, one of whom he remembers with especial vividness as Arthur Nikisch.

"Most emphatically Mr. Mengelberg certainly achieved a 'reading.' It was spaced out like suburban property on auction day, and through the merry pick-nicking rang the joyous trumpetings of the auctioneer: 'Here, lady, is the ideal spot for you to build your chicken coop. You can house your flivver right behind this handsome and commodious—' but the lustiest auctioneer had no chance against the unstopped horns, which mercilessly snuffed him out in the most horrible tumult given to the ears of man outside the subtle dream-webs of Fra Lippo Lippi Marinetti. From time to time the tympani joined to the full weight of their shattering broadside. In the interstices of tropic thundering the wood wind cooed like ring doves primed for Flora's holiday. I could think of nothing but a drunken navvy who had broken an entrance into the Hotel de Rambouillet, to the dismay of the galants and their belles. Incidentally my sympathies were entirely with the navvy in these piping times of near-well-water.

"It was a rule-and-T-square rectangular, carefully episoded, square-toed, noisy reading. Personally, I enjoyed it hugely, for when I hanker after Beethoven as Beethoven wrote him I know I have only to consult the books. To hear Beethoven redone by Strauss, Mahler and Igor Stravinsky is not the privilege of every blue weekday. I enjoyed it hugely, the audience clapped as if it enjoyed it hugely, and the little conductor with the auburn aureole seemed simply to sweat the pleasure he had of it. The band came in for physical exercise which cannot but be favorable to its mortal health."

Poor Mengelberg!—but I guess he can stand it!

* * *

You remember the great Czechoslovak, Leo Slezak, when he was here

and gave his wonderful performance of *Otello*. While Slezak was giving a series of concerts in Christiania, Norway, a reporter of the *Aftenposten* interviewed him for a story of his life. Slezak told the reporter that that was one of the subjects on which he thought he was an authority. So he said he was born on August 18. The particular year, however, he considered "irrelevant." He added that he had been raised on a bottle, when you could get milk. His first connection with the stage was in Brünn, where he was a member of the chorus, but he says he made such a noise that the patrons refused to renew their subscriptions and left the theater, and he followed them.

He was then apprenticed to a locksmith until the baritone Robinson discovered him, and he became the baritone's man Friday. To this, he added,

that he had a wife, a son and a daughter, who spend the major part of their time trying to keep him from overeating. Despite their efforts, he is naturally getting bigger all the time. He gives concerts in the afternoons and evenings. As to his ability, he said that modesty forbade him saying that it is phenomenal, that he is a star of the first magnitude and brilliancy in the heavens of music. He is a royal chamber singer in five different kingdoms and a member of the volunteer fire company at Eger.

A model for interviews of the kind, says your

Mephisto

Teachers' Association Objects to "Musical America's" Exposé

Organization's Officers Are Indignant and Demand Publication of Correspondence—"Musical America's" Invitation for "All Possible Details" Was Ignored by Association—Evidence of the Inadequacy of Musical Instruction in New York Public Schools Appeared in Issue of Feb. 6

THE editor of MUSICAL AMERICA takes pleasure in presenting in full the protests of the New York City Music Teachers' Association against MUSICAL AMERICA'S series of articles which exposed the defects of the existing system of musical instruction in the schools.

Proof of the great inadequacy of the system was published in the last issue of MUSICAL AMERICA. Further comment is unnecessary.

The following letter was sent to MUSICAL AMERICA on Jan. 26 by the Music Teachers' Association:

"To the Editor of MUSICAL AMERICA:

"The Music Teachers' Association of the New York Public Schools notes with interest the articles which have been appearing in MUSICAL AMERICA relating to the public school music of New York City.

"We, the Special Teachers of Music in the Elementary Schools, and the Teachers of Music in High Schools, consider that there are statements in these articles that are misleading and untruthful. The sensational headlines are not borne out by the so-called 'probe' which to the best of our knowledge and belief was never made. No investigation was carried on, and Mr. Friedman gives no evidence of being qualified to carry on such an investigation. An instance in proof of this is his persistent reiteration that the Board of Estimate fails to provide funds for pianos, and his endeavor to deceive by stating that this fact has to do with the actual teaching of music in the schools, which is not true.

"These articles charge that the teachers of music in High Schools are incompetent: 'What is this appalling situation due to? It may be traced to the fact that the teachers themselves don't know anything about music.' (MUSICAL AMERICA, Jan. 1, 1921.) These articles further intimate that the supervisors are a detriment to the music in the schools. 'I see but little progress possible in the schools until they do away to a great extent with the supervising element.' (Dec. 18, 1920.)

"The publication of such intemperate statements is discourteous and unprofessional, and calls either for proof or for retraction. We are sure that your personal knowledge of the excellent things in music which our Public Schools

have accomplished should enable you to realize the untruth of the charges made in these articles, and the demoralizing effect of such charges if left unchallenged.

"May we request that you give this matter your careful consideration and take such steps as your judgment may dictate?"

(Signed) ETHEL V. COOLEGE,
Secretary Music Teachers' Ass'n.
New York, Jan. 26, 1921.
201 West 122nd Street.

"Musical America's" Reply

In response to the foregoing protest MUSICAL AMERICA invited the association to enter into a full discussion of the subject. This reply read as follows:

"Mrs. Lucy M. Morrison, President; Ethel V. Coolege, Secretary, Music Teachers' Association, New York.

"Dear Madame:

"If there are any statements in the special articles on Public School Music which you consider 'misleading,' we would be glad to have your side of the case with all possible details.

"We are anxious to be strictly impartial and invite you to make full use of our columns in correcting any statements which you believe to be unfair."

MUSICAL AMERICA.

Another Protest

Last Monday the following letter was received:

"To the Editor of MUSICAL AMERICA:
"We have received a letter under date of Feb. 2, 1921, from Alfred Human,

Managing Editor of your paper. This letter can hardly be considered a reply to our protest of Jan. 26, because he ignores our quotation of statements from your columns which charge universal incompetence in teachers of music in New York City schools, both high and elementary.

"We feel that these statements should be proved or retracted. Mr. Human, however, seems to us to assume that an accusation places the accused under the necessity of proving himself innocent. This is at variance with the law of the United States, which is that the accused is innocent until proven guilty. Since Mr. Human takes the European standpoint, it is pertinent to refer to the recent French decision that a publication making a criticism must publish the reply even to twice the length of the article containing the criticism?

"In either case, whether your Managing Editor wishes to consider the matter from the European or the American point of view, we ask that you publish our letter of Jan. 26, with your letter of Feb. 2, and, since there has been delay, this letter also. You advertised on your front page of Jan. 22 that the Music Teachers' Association intended to write you a letter regarding your articles. You can hardly refuse to print that letter, which has been in your hands for four weeks."

(Signed) ETHEL V. COOLEGE,
Secretary Music Teachers' Ass'n.
New York, Feb. 25, 1921.

The Proof of the Pudding

MUSICAL AMERICA is content to refer interested readers to the article which appeared last week, giving proof of the inadequacy of the music teaching methods in New York City's Public Schools.

Mary Jordan Resigns as Soloist of Brooklyn Church

Mary Jordan, the contralto, has resigned as soloist of the Lafayette Avenue Presbyterian Church, Brooklyn (John Hyatt Brewer, organist and choir director). Miss Jordan was a valued artist there over a period of thirteen years. She will be succeeded by Mrs. Alma Kitchell.

Alda and Ganz Give Joint Recital in Evansville

EVANSVILLE, IND., Feb. 28.—The joint recital of Frances Alda, Metropolitan soprano, and Rudolph Ganz, pianist, proved to be a very satisfying event. There was a large audience. Mme. Alda was ably assisted by her accompanist, Theodore Flint.

Step to Stardom Proved a Short One for Carlo Galeffi

(Portrait on Front Page)

CHICAGO, Feb. 26.—"You will hear a young Titta Ruffo," said the late Cleofonte Campanini early last season when he announced the engagement of the new baritone, Carlo Galeffi, as a leading member of the Chicago Opera Association. Considering Mr. Campanini's great admiration for Ruffo, this was unlimited praise, but the new artist sustained his reputation as a prophet, for Galeffi came and swept all before him.

It has been Mr. Galeffi's lot to conquer not only the musical critics but the dramatic critics as well. When he appeared at the opening of the season in Chicago last fall, enacting the rôle of the *Father* in Gino Marinuzzi's opera, "Jacquerie," Ashton Stevens, dramatic critic of the Chicago *Examiner*, was assigned to review the performance from its aspects as a drama. The next morning, in the midst of an enthusiastic review, Mr. Stevens made special comment on Galeffi's voice, and praised his acting and dignified appearance.

The sincerity and nobility of Mr. Galeffi's performances have been everywhere remarked. He is a singer at home in comic no less than in tragic rôles. Cheers and laughter have greeted his performance of *Figaro* in "The Barber of Seville," and of the crafty, humorous plotter of the title rôle in "Gianni Schicchi." He himself

prefers to appear in dramatic rôles, naming the baritone parts in "Don Carlos," "La Gioconda," "L'Africana," "Nabucco" and particularly *Iago* in "Otello" as his favorites.

Mr. Galeffi was born in Rome, but for a number of years has lived in Parma, where Campanini also made his home. As a youth he studied in Bologna and Milan. After appearing in some of the smaller opera houses in Italy, his first important engagement came in Rome, where he sang *Amonasro* in "Aida," appearing later at La Scala in Milan, and quickly becoming a favorite in Spain and South America.

While at La Scala he created several rôles for Mascagni and Puccini. For the former he created the baritone parts in "Isabeau" and "Parisina"; for Puccini, "The Girl of the Golden West," "Il Tabarro" and "Gianni Schicchi"; for Montemezzi, the rôle of *Manfredo* in "The Love of Three Kings." He was a corporal in the Italian army during the war, emerging from military duty only to sing for the Red Cross in Italy and for the crippled at the royal palace in Spain.

When he sang in Buenos Aires last summer he appeared in Massenet's "Roi de Lahore," which was revived there after a silence of twenty-five years. He also sang at Rio de Janeiro in a special gala performance of "Salvador Rosa," at which King Albert and Queen Elizabeth of Belgium were present as official guests of Brazil. Mr. Galeffi will return to South America for other operatic engagements this summer.

E. C. M.

MAKES RECITAL DEBUT

Edna Winston Gains Cordial Reception in Aeolian Hall Program

If the enthusiasm of a friendly audience is taken as an earnest, Edna Winston made a decided impression on the occasion of her debut as a recitalist at Aeolian Hall on Tuesday evening, Feb. 22. Described as a dramatic soprano, Miss Winston elected to give a program which, in certain respects, was calculated to display the powers of a singer with operatic leanings. There were included, for instance, the "Suicidio" air from "Gioconda" and the "Voi lo Sapete" from "Cavalleria." Miss Winston delivered these numbers broadly, using without restraint a voice of considerable power, developing a fortissimo that cried for larger spaces than Aeolian Hall could afford it. In fact, a "close-up" hearing of this fortissimo was rather startling at times. *Santuzza's* narrative moved the audience to vigorous applause, but the hearty nature of the reception was as characteristic of the evening as the vocalist's robust flights.

Miss Winston's program lacked nothing in diversity. Opening with three Italian songs, it included a group in German, three Tchaikovsky compositions done in English, and a final group made up of Kramer's "Faltering Dusk," P. G. Curran's "Rain," D. W. Guion's "Little Piccaninny Kid" and Henschel's "Morning Hymn." Schubert's "Seligkeit," the most effective of the German numbers, was repeated in response to applause. Coenraad v. Bos was at the piano.

Applaud Mr. and Mrs. Huss

Mr. and Mrs. Henry Holden Huss recently gave a successful joint recital before the Schubert Club of Stamford, Conn. Mrs. Huss impressed with her reading of old French and English songs and delivered a group of Mr. Huss's songs brilliantly. Mr. Huss won enthusiastic applause with an improvisation on a brief theme furnished by a member of the audience. This was given as an encore after a group of his own piano compositions. He was also heard in some Chopin numbers. Another recital in which the artist-couple was heard was given Feb. 26 at the Pennsylvania State Normal College, when their program included several novelties. Mrs. Huss sang a quaint Armenian song which was given her by an Armenian pupil and which has been harmonized by Mr. Huss. The number is soon to be published. She was also heard in a group of her husband's songs. Besides a group of his own works, Mr. Huss played Godowsky's "Alt Wein," from the "Triakontameron," and a MS. Intermezzo by his pupil, E. M. Sexton.

Inga Julieva to Sing with Sorosis Club

Another date has been added to the concert calendar of Inga Julieva. The Norwegian soprano will appear with the Sorosis Club at the Waldorf-Astoria on March 21.

Cyrena Van Gordon Adopted by Sioux for Service in Song



© Underwood & Underwood

Wan-bie Ho-wa-ste-in is the New Name of Cyrena Van Gordon, Who Recently Became an Adopted Daughter of the Ogallala Sioux Nation. Chief Buffalo Bear (on the Left) Conducted the Ceremonies of Initiation, and Conferred Upon the Singer the Native Name, Which Means "Golden Voiced Eagle." The Tribute Was Inspired by Miss Van Gordon's Services in the Interpretation of Indian Songs in English Version. Right of Chief Buffalo Bear Are Shown Ogema-Quay (Chief Lady), Mrs. Buffalo Bear and Miss Van Gordon

CHICAGO, Feb. 12.—By adoption, Cyrena Van Gordon of the Chicago Opera has become a full-fledged member of the Ogallala Sioux nation, and her new name is Wan-bie Ho-wa-ste-in. In English it takes the appropriate form of Golden-Voiced Eagle.

Miss Van Gordon remained in Chicago a few days after her fellow artists had departed for New York, and the ceremony of her adoption took place in the

Auditorium, at a meeting of the Indian Fellowship League.

The stage had been converted into an Indian scene, with tepee to the left and a group of Ogallala Sioux and Menominee Indians in full costume of buckskin, feathers and beads.

Miss Van Gordon was adopted by Chief and Princess Buffalo Bear and the rites included an invocation in the Indian language, the mystic and symbolic sign and gesture, and, most sacred of all, the sun dance. Thereafter followed short speeches in English by Chief Buffalo Bear and Chief Oshkosh of the Menominees.

A concert program followed. Fyrne Bogle, in aboriginal costume, played Dohnanyi's Rhapsody in C for piano, and played it uncommonly well. Miss Van Gordon sang a group of Indian songs in the versions of Lieurance, Logan and Cadman. John M. Kuhn, a Sioux and a member of Sousa's concert band, played Schubert's "Serenade" as a tuba solo, and Miss Van Gordon appeared in another group of songs by Salter, Gretchaninoff, Ilgenfritz and Spross.

The Indian Fellowship League is organized for the collection and preservation of Indiana lore, the native music, culture, history and art of the many tribes. In order to bring before the present Americans in a striking way the early history and legends of the country, the league has joined hands with the Chicago Historical Society and the Boy Scouts. Howard Gillette is the president, Thatcher Hoyt the first vice-president and secretary, the second and third vice-presidents being Chief Reginald Oshkosh and Chief David Buffalo Bear respectively. The treasurer is John H. Winterbotham, and the directors are Mr. Gillette, Mr. Hoyt, Mr. Winterbotham, Julian Mason, Chalkley J. Hambleton, Ransom Kennicott and Dr. Otto L. Schmidt. It is in recognition of Miss Van Gordon's interest in Indian music and her frequent services in giving it publicity that she was adopted by the Indians.

CHICAGO HEARS LHEVINNE

Introduces Novelty at Recital, Assisted by Mme. Lhevinne

CHICAGO, Feb. 21.—Josef Lhevinne, who is to conduct a master class of the piano at the American Conservatory this summer, gave a piano recital at the Grand Opera House yesterday afternoon. Both in the Tausig transcription of Weber's "Invitation to the Dance" and in the Brahms Variations on a Paganini theme, he gave illustration of possessing a distinguished art of the keyboard. There was a superb authority and sweep in his delivery. He demonstrated that the theory of Brahms's being heavy, dull and stodgy is an altogether erroneous one. On the contrary he made the variations genial, companionable, and at times even witty. Naturally this meant that in the beginning he was completely a master of all technical obstacles.

With his wife, Mrs. Rosa Lhevinne, he introduced a novelty, namely, Rachmaninoff's Second Suite for two pianos. Mrs. Lhevinne proved herself to be an excellent complement to her husband's art. Her tone was lovely, her technique clean, and she maintained the exact proportion of tone necessary for good ensemble playing. E. C. M.

Mabel Corlew in Concerts

Following her recent successful appearances as soloist at one of the Fredric Warren Ballad Concerts at the Longacre Theater and the Singers' Club concert at Aeolian Hall, Mabel Corlew, dramatic soprano, again displayed her vocal artistry at a recital at the Vanderbilt Hotel on Feb. 13 and in a Schubert program at the Brick Church, Clarence Dickinson, organist. Besides her concert engagements, she has undertaken to substitute for Lotta Madden as soloist at the West End Presbyterian Church during March, April and May, when Miss Madden will be away on a concert tour.

Extra N. Y. Concert by Toscanini Orchestra March 6

Following three sold-out concerts at the Metropolitan Opera House, one overflow concert at Carnegie Hall and the gala concert at the New York Hippodrome, which concerts totalled \$58,000 in receipts, an extra concert by La Scala Orchestra, under Toscanini, is to be given at the New York Hippodrome on March 6.

Notables Using Mana-Zucca Song

Among the artists who are using Mana-Zucca's song, "Top of the Morning," are Paul Althouse, Laurence Leonard, Mary Mellish, Jean Barondess, Carmela Ponselle, Emanuel Stieri, Christine Langenhan and Myrtle Leonard.

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MUSICAL AMERICA'S WEEKLY

Contemporary Composers Feel London Critic's Lash

Grainger and Satie Come in for Castigation—Sir Walter Parratt Says Keyed Instruments Interfere with Musical Progress—Canons Give Musical Abbey Play

LONDON, Jan. 31.—A caustic critic writing in to-day's London Times (the review is unsigned) expresses opinions regarding what he is pleased to term "Mr. Grainger's 'freak' music, at a recent Queen's Hall concert conducted by Sir Henry Wood. After mentioning performances of Brahms's Second Symphony and d'Indy's "Symphonie Montagnarde," for piano and orchestra, as well as Dukas's "L'Apprenti sorcier," and alluding to Felice Lyne's singing of "Una voce" from "Il Barbiere," he declares: "Here the concert ought to have ended; in one sense it did end here, for there was no more music. But a 'freak' work had been promised; a suite called 'In a Nutshell,' by Percy Grainger, written to show off some American percussion instruments (Deagan steel Marimba or Marimbaphone—a sort of bass glockenspiel—Deagan wooden Marimbaphone or Marimba-Xylophone—a sort of bass xylophone—Deagan Swiss staff bells—similar to Swiss hand-bells in tune—and Deagan Nabimba—a five-octave instrument combining some characteristics of the South American Marimbas, with a strongly marked clarinet and bass clarinet quality). All these noises, applied to tunes of the cheap and nasty kind did not deceive the audience, who having heard the thing out, slipped away at the end with scarcely an attempt at applause."

The opinions here instanced will have but little weight with American music-lovers who have, time and again, enjoyed the swinging rhythms, musical cleverness and effectiveness of Mr. Grainger's "In a Nutshell" suite, and who will be sure to disagree with these London strictures.

Mr. Newman Pays His Compliments to Satie

Jean Cocteau's "Cock and Harlequin: Notes Concerning Music," a book which Rollo H. Myers has just translated from the French, supplies Mr. Newman with the thread for some interesting comments on Erik Satie. "For *crétins* like Wagner, Strauss, Beethoven and Puccini, M. Cocteau . . . has little use. Even Debussy comes far short of his ideal. And that ideal is?—Erik Satie! One of M. Cocteau's chief grievances against Debussy is that he spoiled Satie's 'Gymnopédies' by his orchestration of them. Most of us thought . . . that Debussy had done Satie too much honor by orchestrating these trifles. As Satie wrote them they are feeble little piano pieces that might have been written by any school girl who had learned, 'by ear,' to pick out a few simple harmonies on the piano. Debussy does, at any rate, lend the wretched things the charm of his own decorative fancy. But Debussy is frowned upon. . . . He did, it is true, 'play in French,' but he 'used the Russian pedal.' He 'missed his way because he fell from the German frying-pan into the Russian fire.' Satie, however, is wholly himself."

Erik Satie, Mr. Newman continues, "has done one or two original things. He is not the only composer who has written music without barlines, but he must have been one of the earliest. He used a typewriter or two in the score of 'Parade,' and, though a later composer may use a dozen, the glory of the innovation will always belong to Satie. (He wanted also a dynamo, a Morse apparatus, sirens, an express train, and an aeroplane, but 'material difficulties,' says M. Cocteau, forced him to dispense with them)."

"Satie is not, as many imagine, the first composer to use red ink. A few years ago I had some exquisitely written manuscripts in red ink sent me for my opinion with the request that . . . I would induce some piano manufacturer to send the composer a piano in exchange. The address was a lunatic asylum in Derbyshire. Still, . . . Satie is, I think, the only one to have a score printed in red. Debussy would never have thought of that. Bach might—he

seems to have anticipated most modern inventions—but perhaps red ink was not invented in his time. M. Cocteau thinks we are prejudiced against Satie because of his nonsensical titles. . . . I beg to assure M. Cocteau that he is wrong. Far from being annoyed by Satie's titles, we think them better than his music. My own grievance against him is not that he has printed a work in red ink, but that he did not print it in invisible ink; and whether he uses bar-lines or not is a matter of indifference in works in which all the bars, so far as their musical substance is concerned, are nothing-doing bars."

Keyed Instruments Retard Musical Progress

Sir Walter Parratt, Master of the King's Musick, in an interview he recently accorded a *Times* correspondent, showed that he was not in accord with some ultra-conservative opinions regarding modern music recently expressed by prominent English musicians, and mentioned in these columns. "I think that modern music is very healthy. It seems to me to be making better progress than other things which could be mentioned. Occasionally, no doubt, its progress is—rather violent," he declared. And then his interviewer saw a score of Scriabine's. "Sir Walter Parratt was unmoved. He took it up and turned over the leaves, as though there were nothing poisonous in Scriabine . . . he pointed out with a thin finger a huddle of notes here and there. 'Quite dazzling, isn't it?' he remarked—without one 'mouth-

filling oath.' " And then he adduced Herbert Spencer as evidence that " . . . the greatest progress would be made in music by the abolition of the keyed instruments," because keys involve steps in notation, and the intervals are never quite true. Curves of sound, such as made by the violin are, therefore, impossible for a keyed instrument.

Old Music Heard at Essex Abbey Play

At Beeleigh Abbey, ancient home of the Premonstratensian Canons, a play by A. J. Gregory Nicholson, founded on archaeological data, was recently performed by the Canons. Musically, there was chanting of the "Venite," according to the old Playnsong; and "Musik" arranged by Canon Galpin for rebec, recorder, citole, portatiff organ, tymbyr, chymme-bells and drone, in thirteenth century style. In a "Bridal Dance" and "Boar's Head" processional, the Canons sang an ancient melody and played fourteenth century musical instruments.

A Tribute to Elwes

From a recent article in the *Times*, which speaks of the late Gervase Elwes, the following tribute to the singer's personality is one which may be appreciated by those who knew him in the United States. " . . . he came by his death in doing a simple little act of courtesy. His singing . . . came from one 'determined to live in the great and the whole,' from a Singleheart; it rang true. In that sense he had spoken with us all, and we all knew him without, perhaps, having the honor of his acquaintance."

Critics Sing Praises of Moscow "Flittermouse" at Paris "Femina"

PARIS, Feb. 4.—In Paris the dramatic and musical critics are all singing the praises of the Théâtre de la Chauve-Souris ("Flittermouse"), directed by Nitika Balieff, "whose company," according to Adolphe Brissen, "expulsed from Moscow by the rigors of Bolshevism, has ended after a thousand adventures in beaching at the 'Femina' in Paris. Its art has a savor at once innocent and rare." The company is made up of Soudeikine, the distinguished painter, head of the Russian innovators in theatrical decoration, Remisoff, caricaturist and scenic artist, and some twenty-five other artists, singers, dancers and comedians. A deploy of black draperies, quickly shifted, forms the background for the tableaux. The orchestra plays fragments of 'Antar,' before Balieff steps out before the curtain to announce the beginning of the performance. "First of all," says Régis Gignoux, "we have a few 'pieces' from the 'Chauve-Souris' collection: snuff-boxes, photographs, light pictures of the kind known to us as 'living pictures.'" S. Lazare describes the snuff-boxes in detail: "One, is a Tuileries *décor* shows the adieux of a Cossack, who has become somewhat French, from a Parisienne who has grown somewhat Russian, which the poet Sadowski described in delicate verses to recall the voyage of Alexander I to Russia toward the end of the Napoleonic tragedy; the second introduces an eighteenth century *marquise*; in the third Arouet's snuff-box, coming to life, tells the story of Voltaire with malicious wit; and the fourth snuff-box, 'The Shah of Persia,' is a grotesque with all the color-charm of the Persian miniature to recommend it."

Music Lends Atmosphere to Color and Pantomime

According to Gignoux, "It is by means of atmosphere that the artists of the 'Chauve-Souris' convince us. In 'Les Chansons tziganes,' Black Hussars are singing at a tavern before going off to

war, 'intoxicating themselves,' as Lazare says, 'with the melancholy volupty of the Gypsy airs, in expectation of their departure for certain death'; or else Gypsies sing in a restaurant before customers stupid with alcoholic indulgence; or a woman sings a romance (it is Glinka's 'Doutes') at evening, while a lover despairs. There is shadow as well as light." In "Les Trois Tambours," an old French song is newly told in music, and mimicry against a powerful Remisoff *décor* of black, white and red. Another popular song-tale is that of 'Kalinka,' where a forgotten polka of the years 1800 serves as a pretext for a grotesque scene in which the lovely *Kalinka*, painted on a music-box, comes to life, "and dances away all her light-hearted youth in a polka." In another song, an old Russian folk-ballad, under the title of "Le Soir en traversant la forêt . . . there is realized the dream of an humble peasant girl, with whom a Russian noble falls in love, and who leaves her betrothed and family to become a great lady, promising to divide her happiness and wealth with her kin. Here Soudeikine evokes the primitive art of the people with remarkable individuality."

Adolphe Brissen declares: "Here we have pictures, songs and dances. We have romances warbled by a tenor in the moonlight. We listen to a Gypsy duet in an ardent rhythm, which distant harmonious voices accompany *en sourdine*. Then we have a group of peasant girls in long saffron robes, who gather in a half-circle and intone a joyous folk-refrain. . . . One must go to the performances of the 'Chauve-Souris.'" Gignoux dwells on the effective dramatization of Poushkin's poem, "la Fontaine de Bakhtchisarai," in which he insists the whole soul of the Orient is disclosed, and in his final tribute to Nikita Balieff and his artists affirms that "The most emotionally impressive of recreations is a lesson delivered with a smile," and mentions Mmes. Efremova, Nikitina, Garchina, Deykarkhanova, and MM.



After Drawing by Chenet

M. Rhené-Baton Conducting the Pasdeloup Orchestra

Wavitch, Dalmaton, Gilinsky, Vermeil, Mme. Anderson and M. Svoboda as being members of the company contributing especially toward securing such a result. And the critic Colette ends his canticle of praise by saying: " . . . these comediennes are capable of singing in a way that makes us tremble with delight, in the Gypsy choruses, where the women's voices cry like mares and coo like doves."

Two Concerts-Pasdeloup Novelties

Two recent novelties at the Concerts-Pasdeloup deserve mention. One "first audition" was Georges Huë's "Versailles," a suite of four melodies with orchestra accompaniments. They were sung by Mlle. Madeline Grey "who," according to Paul Bernard, "well expressed their gripping charm. Banès, however, regrets "that M. Georges Huë has mingled in the very spiritually archaic character of 'Versailles' so many inappropriate cadences and harmonies."

A symphonic poem, "Tristan dans la forêt du Morois," by Paul Ladamirault, was the second novelty. Bertrand declares that, "although it betrays signs of a sure and solid talent . . . the ideas lacked relief and expression . . . the dual descriptive and dramatic feeling which the composer meant to lend animation to the work, was too tardily and too timidly brought out." Banès, referring to the *Scola Cantorum* (of which Ladamirault was a pupil) declares that "one must drink with moderation from this moving source. The 'Tristan in the Morois Forest' of M. Ladamirault lacked wisdom. He drank and . . . intoxicated himself."

Good Scenic Music Does Not Save Play from Criticism

"Les Porte-Glaives" ("The Sword-Bearers"), a three-act drama by R. Christian-Frogé, a French army captain wounded during the war, with incidental music by Emile-Roux, is censured by Gignoux for its political tendency. It is a new version of Antigone: in the first act the "Sword-Bearers," the warriors, are fêted by the populace on their victorious return. In the second, the odious enemy has been forgotten; the chorus sings the grief of widows and mothers; in the third a chorus of vestals "sings pity, concord, almost the League of Nations," says Gignoux. The keynote of the drama is the thought: "The liberated peoples should follow, without delay, the bearers of torches and not the bearers of swords." In spite of the fact that "the orchestra conducted by Pierre Monier, deployed the sombre and persuasive harmonies of Emile-Roux," French sentiment in general is probably expressed by Gignoux's comment: " . . . it is a little late to think of torch-bearers. . . . Have we not had enough conferences following one upon the other since the Versailles Treaty, without adding to them on the stage?"

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Gustav Mrazek's "Ikdar" Secures Its First Hearing in Dresden

DRESDEN, Jan. 27.—At the Dresden "Landestheater," Gustav Mrazek's opera, "Ikdar," text by the Brunn poet Guido Glück, has just had its world première. The story is a tragic one of artistic longing. A young Sculptor of ancient India sees the ideal love of his dreams in the Princess of the land, a misunderstood woman of 5000 years ago. Religious custom demands her appearance at a festival without a veil, where she sees the artist twice (her husband, incidentally, is insanely jealous) and he narrowly escapes death. In solitude he models the princess's statue from memory; but the expression on its face betrays the psychic union of the two to the jealous Prince. He has the sculptor blinded, but is himself crushed by the statue, which falls upon him.

Gustav Mrazek's music, according to Eugen Thari, "only wakes to more powerful dramatic life in the third act, where the action itself is more dramatic. It is essentially that of a modern tone-poet, whose will to achieve coloristic effect makes for style, but who turns a little too often to the sweetness of the celesta in carrying out his aim. In general it listens well, but for long stretches the motive power of temperament and grandiose conception is missing. The orchestra played with all the charm of color which once gave it its reputation as the great Strauss orchestra. The three principal rôles were sung by Mme. Osten as the Princess, Taucher as the Sculptor, and Burg as the Prince, and the picturesque scenic decorations reflected credit on the stage-management of Hartmann."

AMSTERDAM, Jan. 31.—The music written by Alphonse Diepenbroek, to accompany the recent production of Sophocles's tragedy, "Elektra," is said to be emotionally powerful and penetrant, the work of a philologist as well as a musician, one steeped in a profound love for Greek antiquity. Though in essence it is incidental music, Maurice van Yzer declares gratitude is due Dispenbroek for having enriched Dutch music with so masterly a score.

Four Musical Aphorisms of Present-Day Vienna

"A PERFORMANCE of 'Götterdämmerung' does not supply the right opportunity for totaling the day's profits. At the best the loud music disturbs one when adding."

"If you shed honest tears when witnessing the operettas of the day, at least do not laugh when you listen to Ibsen and Strindberg."

"The noisy gnawing of poultry-bones at a Philharmonic concert is not necessarily a sign of musical culture."

"If you feel that you must treat yourself to a seat in one of the ex-imperial court boxes, at least conduct yourself in such wise that the dignity of the republic is not impaired."—Ludwig Hirschfeld.

Wonderful Violin Music in Constantinople Cafés

CONSTANTINOPLE, Jan. 22.—A correspondent writes anent the Russian restaurants, in which centers the night-life of the city on the Bosphorus, "that they are decorated in fantastic style, their music supplied by wonderful violinists and that bona-fide ladies of *ci-devant* Russian high society wait upon the tables. On each elegantly equipped little table lies a card showing who is 'on duty,' and thus the guest learns whether Countess X or Princess Y is bringing him his food. A charming custom demands that before the order be given, the guest ceremoniously kiss the lily hand which is to serve the omelette. A musical admonition which seems to have but little effect on the gay frequenters of these Russian restaurants, is the evening cantillation of the muezzin which, each day, at the ritually appointed hour, calls upon the godless throng to turn in prayer to Allah."

Art is difficult in India. A correspondent in the London *Musical News* and *Herald* declares " . . . a good drummer's hands—he uses his fingers, not sticks—require at least ten years' practice!"

Hermann Csilag epitomizes Beethoven's mission as follows: "Beethoven found the solution of the idiomatic musical problem in the four-voice key of bass, tenor, alto and soprano."



"Les Fiancées de Moscou" (The Moscow Betrothed), a Soudeikine Drawing for a Scene in the Paris Théâtre de la Chauve-Souris

Frederick Kitchener, writing on orientalism in music in the London *Monthly Record* of February, says, "There is a strong national movement on foot throughout the whole of Egypt, and this extends also to the national music."

At the recent congress of the Deutsche Sängerbund in Hanover, the solemn presentation of the 216,000 mark check sent by the collective American Sängers for the relief of suffering German children, was gratefully acknowledged, Field Marshal von Hindenburg expressing the thanks of the nation and of the German Sängerbund to the donors.

Leo Slezak is himself the authority (in the Vienna *Neue Freie Presse*) that he is growing so stout that when he goes bathing the water rises in the lake, and people cry: "Slezak must be bathing again!"

In Manchester the question of Sunday music (forbidden, save in church, by law) is one much discussed. "A large number of the Labor element," among whom are many excellent musicians, say that those opposed to Sunday concerts, practically declare that "If you won't come to church you can go to the devil!"

Esthonian newspapers have mentioned an intended visit to Reval of the famous Russian composer Alexander Glazounoff, a rumor of whose death has lately been current. This would seem to dispose of the report.

BUDAPEST, Jan. 14.—At a recent Philharmonic concert, Erno Dohnanyi's latest work, a concert-version for solo tenor, chorus and orchestra of a new "Hungarian National Prayer," text by Mme. Elemer Papp-Varij, conceived in the Hungarian style, with an archaic harmonized melody, was greeted with stormy applause.

CAIRO, Jan. 15.—The recent performance here, by the Italian Opera Company of "Aida," before an enthusiastic audience, was of special interest, since the score was written at command of Ismael Pasha exactly fifty years ago. Emilio Ferone's company richly merited the calls which principals and conductor repeatedly received.

PARIS, Feb. 1.—According to Adolphe Aderer, the seventeenth-century incidental music selected and adapted by H.-Maurice Jacquet for the production of de La Fouchardière's French version of Shakespeare's "Taming of the Shrew" ("La Mégère apprivoisée"), contributed greatly to its artistic success.

Percy Grainger Numbers Heard in Dublin Concert

DUBLIN, Jan. 31.—Among the pieces played at the thirteenth grand orchestral concert at La Scala in this city yesterday, was "a traditional Irish tune, admitted to be the finest folk-song extant (on the authority of the Dublin *Evening Telegraph*), in Percy Grainger's masterly orchestral setting, and his fine reel tune, 'Molly on the Shore.'" A descriptive song, "Padraic the Fiddler," by Dr. Larchey, was sung with feeling by Miss Howley. Vincent O'Brien conducted, and Gertrude Cuolahan accompanied.

Critics See Political Meaning in Berlin "Tell" Revival

Berlin critics have been seeking in Rossini's "Tell," which was put into rehearsal for the Opera not so long ago, allusions to the state of "slavery" in which Germany is supposed to be languishing at present, and from which her sons are to deliver her. Certain passages in the translation have lent themselves readily to political double meaning.

A. Mangeot raises a lament in article form in *Le Monde Musical* that "Though we have no money in France for symphonic music, we spend 700,000 francs per year for 'show' music. His solution is to reconstitute the band of the *Garde Republicaine* as an orchestra."

BRUSSELS, Jan. 27.—A Liège choral society, "Les Disciples de Grétry," numbering 165 singers, under the direction of François Malherbe, gave a notably fine concert here the other evening at the hall of the Union Coloniale. But H. L. echoes a complaint recently expressed by Ernest Newman for England anent the repertory of this and other Latin choral societies: "The choral societies of Belgium and France are too accustomed to a repertory of mediocre works . . . which are only calculated to win the applause of the least musical of auditoriums."

Max Chop declares that the music of the new orchestral suite after "Le Bourgeois Gentilhomme," "saved for concert performances by its separation from 'Ariadne on Naxos,' is one of the happiest inspirations of the later Strauss."

"La Musique Polonaise," an "historical essay on the development of musical art in Poland," by H. Opienski et Koekert, has just been published in Paris and fills a gap in the history of music in Europe.

Rameau's "Platée" Wins But Faint Approval from a Milanese Critic

MILAN, Feb. 1.—G. C., discussing Orefice's revival of Rameau's opera "Platée," at the Cercano Theater in Milan, comes to the conclusion that it is musically interesting from the cultural standpoint, and none other. "Hence it is not surprising," he adds, "that the *Amici della musica*, who gathered in numbers at the Cercano yesterday, received the work with courteous reserve. As to Rameau, the aristocrat of the recitative, the gallant of the dance, the geometrician of the aria, the painter of natural phenomena with instrumental means like Jannequin, two centuries before, his 'Platée' . . . is no longer something of which we have merely heard tell."

In a Vienna daily: "A wagon-load of pianos, best make and extremely cheap, ready for delivery," was recently advertised. The *Musikpädagogische Zeitschrift* of that city protests against such "mass export of instruments . . . whose sale, second-hand, is based on the rule of the Viennese middle classes."

"The slight meed of applause given the performance was mainly for the 'Sinfonia' and the 'Minuetto' in the third act, as well as for Sig. Doelk, a light and intelligent dancer." At the performance in Como, in the "Scuola di cultura musicale" of that city, where the work was given before it was heard in Milan, in spite of the care lavished on its musical and scenic preparation, and the singing of Anita Conti, Tina Alasia, Jana Sedeska, the baritone Giraltoni and Oreste Carozzi, all artists of recognized worth, Rameau's score did not make a great impression. "A wretched musical bit like Rousseau's 'Le Devin du Village,' after the Italian style Pergolesi had popularized in Paris, was able easily (in its day) to supplant the lyric tragedy in *commedia-ballo* form created by Rameau," says one comment.

Music in politics: "The savage music of the Jazz band" has overthrown in Dover, England, a strong political caucus. "Its victory," according to the London *Nation*, "against a candidate combining the advantages of a wounded soldier and millionaire, deserves some impartial study in political psychology."

*Photo by Illustrated News*

Frieda Hempel

"There is not a singer upon the operatic or the concert stage in America to compare with Miss Hempel in present glories of voice. There is none who excels her in skill of lyric song. She is indeed fast becoming the unique figure in her generation."
—Henry T. Parker, "The Boston Transcript," February 12, 1921.

THE INFLUENCE OF THE MUSICAL ALLIANCE

An Organization Formed in Japan on the Lines of Its American Prototype—How the Boston Music Publishers Will Aid the Movement

THE far-reaching influence of the Musical Alliance of the United States, demonstrating the power of even a few of our prominent musical people when they hold together, is being shown all over the country in many different ways. The news now comes that an Alliance, formed on the lines of its American prototype, has just been formed in Japan.

17, Kogaicho, Azabuku, Tokio, Japan,
Jan. 27, 1921.

Mr. John C. Freund,

President of the Musical Alliance of the U. S., New York City.

My Dear Sir: Since I wrote to you in November, 1918, about my interest in your Alliance, I have been availing myself of every opportunity for informing our musicians of the aims and accomplishments of the Alliance. But I did not expect that my dream for a similar organization here could be realized so soon. The fact is, however, that the Musical Alliance of Japan has at last been formed by the initiative of prominent workers in the musical field of Tokio.

Let me state how it has been brought about. Last July the Educational Department curtailed the hours allotted to music in the Higher Girls' Schools of the Empire. This provoked a vehement opposition among those concerned with music teaching, and joint action on their part was considered to be the primary requisite for the removal of such a reactionary measure of the Government.

Besides, there have come up of late a bundle of problems that called for the unanimous efforts of those interested in the promotion of music in Japan. Thus, during last December a conference was held by the representative men in Tokio for the discussion of the problems, and on Jan. 25 they decided to name the body "Ongaku Remmei," or the Musical Alliance of Japan. Almost every branch of musical activity here was represented—prominent teachers, musicians, bandmasters, librettists, critics, editors, publishers, managers and dealers having been present. In this respect alone it was a most remarkable assembly. They solemnly pledged that co-operation should be the guiding spirit in dealing with the various problems of the present and the future. As one of the speakers on the occasion, I referred to the efforts being made by the Musical Alliance of the United States.

Besides the solution of pending questions, the organization intends to propose to the Government authorities to take proper steps for the encouragement of native musicians, for the introduction of music in all schools and colleges, and every other measure for the furtherance of the art throughout the nation. The particulars relative to the constitution and concrete activities of the organization will be confirmed at the next meeting.

As the organization has been founded by sincere people as well as by the call of the times, I trust it stands on a sound basis, although it will have to go through a long period of trials and struggles before achieving its final ends.

Yours sincerely,

HEIJIRO IWAKI.

News comes to us also of similar action in another of the foreign countries, of which the particulars will soon be to hand.

Nothing is more significant of the trend of the times than the realization by our professional musicians and music lovers that by combining and working for certain definite ends on certain definite lines, they can greatly influence not alone the progress of musical knowledge and culture but increase the interest in music itself and of its power to aid in every phase of human activity.

The report in the last issue of MUSICAL AMERICA to the effect that the Boston Music Publishers at their annual business meeting and banquet, as a result of the earnest plea made by the president of the Alliance, determined to establish scholarships for needy young musicians of genius in their own city will no doubt lead to similar action in other cities.

We spend tens of thousands of dollars to encourage and reward the youthful genius that comes to us from abroad, yet we permit our own genius to starve, unheeded, uncared for in our very midst. The spirit to recognize and encourage our own talent exists, but it has been dormant. It only needs the proper appeal to give it expression.

There is scarcely a town or village in this country where there is not some conspicuous musical talent which only needs a helping hand such as it is able to find in the old world. The trouble with us has been that we have been so prejudiced in favor of everything foreign in the way of music and the arts that we have been negligent of our own. This naturally rose from the fact that during the formative period of our country, when our efforts and means were devoted to clearing land, establishing cities, means of transportation, government, local and national, there was little time or opportunity for the development of music and the arts, so we had to rely on the old world.

But the time has come for us to take our position and realize that we are musically, and, indeed, artistically independent, in the sense that while we acknowledge our debt to Europe, while we should always be eager to welcome the great talents that come to us from the other side, at the same time it is incumbent upon us to take care of our own, on the merits.

While it is probable that there will be some action taken at the next session of Congress with regard to the establishment of a National Conservatory of Music and a Ministry of Fine Arts, still this will involve an appropriation at the very time when every effort is being made to cut down expenses. It will mean that we must still depend upon personal and private enterprise for the maintenance of our musical activities, and more particularly depend upon such resources for the sustenance of our own musical genius.

John C. Freund

COMPLETE PLANS FOR NORTH SHORE FESTIVAL

Usual Series Extended to Six—List of Soloists and Features for Week Also Announced

EVANSTON, ILL., Feb. 27.—Complete plans for the Chicago North Shore Music Festival in the Northwestern University Gymnasium Building, Evanston, have been announced.

The dates of the thirteenth Festival are May 24, 26, 27, 28, 30 and 31. There will be six concerts instead of five as in recent years, five nights and one matinée. The solo artists engaged are Margaret Matzenauer, contralto, Metropolitan Opera; Orville Harrold, tenor, Metropolitan Opera; Percy Grainger, pianist; Florence Macbeth, soprano, Chicago Opera; Marie Sundelius, soprano, Metropolitan Opera; Merle Alcock, contralto; Lambert Murphy, tenor; Theodore Harrison, baritone; Arthur Middleton, bass, and Charles Marshall, tenor, Chicago Opera.

The New York Philharmonic Orchestra, Josef Stransky, conductor, will furnish the orchestral numbers and accompaniments at the first concert and the Chicago Symphony, Frederick Stock, conductor, will play at the other concerts. The Festival Chorus of 600 singers will be under the direction of Peter C. Lutkin and the Children's Chorus of 1500 voices under the direction of Osbourne McConathy. An important feature of

the 1921 Festival will be a new \$20,000 pipe organ now being built to give support to the Festival Chorus and for solo purposes. It will be installed in the center of the chorus platform.

The first concert will be given by the New York Philharmonic, and Margaret Matzenauer, contralto. This will be the first appearance of the Philharmonic at these festivals and the management will have two orchestras appearing at each festival in future years. At the second concert, May 26, a new choral work, "Psalmic Rhapsody," by Frederick Stock, written especially for the 1921 Festival and dedicated to the Chicago North Shore Festival Association, will have its first performance. Mr. Stock will conduct. The Festival Chorus will sing and Orville Harrold, tenor, will be soloist. Coleridge-Taylor's "Hiawatha's Wedding Feast" will also be sung with Mr. Harrold as soloist. Mr. Lutkin will conduct. The Chicago Symphony will furnish the accompaniments.

Percy Grainger will be the soloist on May 27 and the Chicago Orchestra will furnish numbers and accompaniments. It is an innovation to have a pianist appear at these festivals. The Children's Chorus, with Florence Macbeth, soprano, will furnish the entire program on May 28. Mr. McConathy will direct the Children's Chorus and Mr. Stock will conduct the orchestra. The children's cantata, "An Island Fable," by Webbe, and a group of miscellaneous songs will be given.

Bach's "St. Matthew Passion" will be

the choral work, May 30. The Festival Chorus will be augmented by a vested choir of 300 boys from the Episcopal churches of Chicago and the North Shore. The soloists are Marie Sundelius, Merle Alcock, Lambert Murphy, Theodore Harrison and Arthur Middleton. The entire Chicago Orchestra, Peter Lutkin conducting, will furnish the accompaniments for this choral work.

The final concert, May 31, will enlist the services of Charles Marshall, tenor. There will be a miscellaneous program by Mr. Marshall, the Chicago Orchestra and the Festival Chorus.

Festival rehearsals are in progress in Evanston under the direction of Peter C. Lutkin.

The officers of the Festival for 1921 are: Frederic W. Chamberlain, president; Charles W. Spofford, vice-president; Alexander O. Mason, vice-president; James F. Oates, vice-president; Walter B. Smith, secretary; John Hale Hilton, treasurer; Peter Christian Lutkin, musical director, and Carl D. Kinsey, business manager.

CEDAR RAPIDS, IA.—Max Daehler, head of the piano department at Coe University of Music, was heard in recital at the Sinclair Memorial Chapel recently.

MOUNT VERNON, N. Y.—Hans Kronold, cellist, was the assisting artist at the fifteenth anniversary services in Sinai Temple recently.

MITNITZKY IN NEW RECITAL

Violinist Plays Some of His Own Works at Second Appearance

Well and favorably known to musicians through his recital earlier in the season, Mitnitzky, Russian violinist, substantiated the original impression he gave by a second appearance on Wednesday evening, Feb. 23, at Carnegie Hall. His program this time comprised the Handel Sonata in E, the Paganini Concerto in D, with the recitalist's own cadenza added thereto, the "Sérénade Melancolique" of Tchaikovsky, the Tartini-Kreisler "Variations on a Theme by Corelli," the Reger-Barmas "Marie's Cradle Song," the Chopin Nocturne in E Minor arranged by the violinist, and three original and very effective compositions of his own—a "Scherzo," "Valse Melancolique" and "La Ronde des Lutins."

A not infrequent insecurity of intonation slightly marred passages in otherwise brilliant playing, but Mr. Mitnitzky's skill in double-stopping proved to be of an unquestionably high order. His technique is very brilliant and quite capable generally of meeting all demands that modern violinism puts upon it. His bow moreover is capable of strength no less than gentleness. And before a talent which mastered a difficult program with obvious ease a very large audience paid its respects in the form of much applause which Mr. Mitnitzky responded to with more than one encore.

SUCCESSFUL EVERYWHERE MAY PETERSON

"THE GOLDEN GIRL OF THE METROPOLITAN"

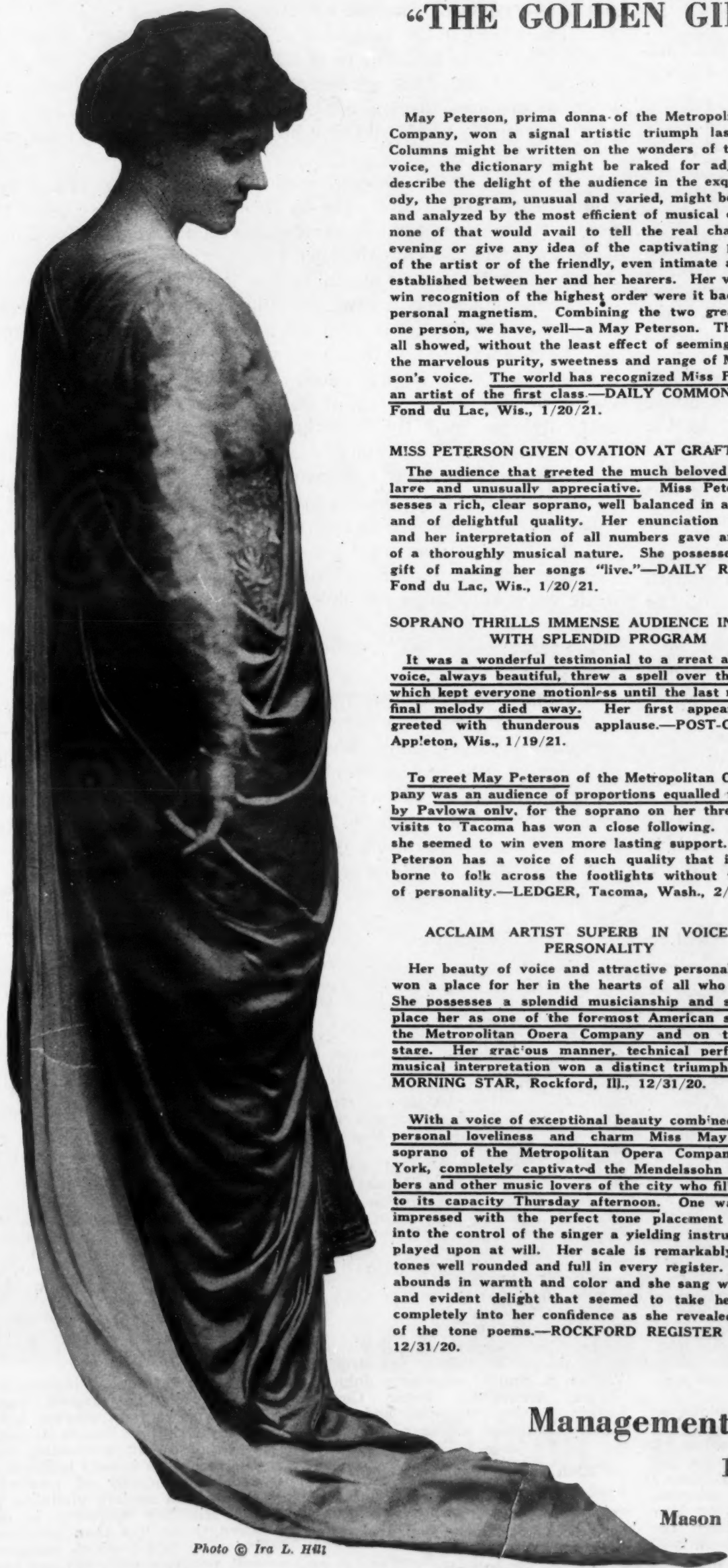


Photo © Ira L. Hall

May Peterson, prima donna of the Metropolitan Opera Company, won a signal artistic triumph last evening. Columns might be written on the wonders of that golden voice, the dictionary might be raked for adjectives to describe the delight of the audience in the exquisite melody, the program, unusual and varied, might be dissected and analyzed by the most efficient of musical critics, but none of that would avail to tell the real charm of the evening or give any idea of the captivating personality of the artist or of the friendly, even intimate atmosphere established between her and her hearers. Her voice would win recognition of the highest order were it backed by no personal magnetism. Combining the two great gifts in one person, we have, well—a May Peterson. The numbers all showed, without the least effect of seeming to do so, the marvelous purity, sweetness and range of Miss Peterson's voice. The world has recognized Miss Peterson as an artist of the first class.—DAILY COMMONWEALTH, Fond du Lac, Wis., 1/20/21.

MISS PETERSON GIVEN OVATION AT GRAFTON HALL

The audience that greeted the much beloved artist was large and unusually appreciative. Miss Peterson possesses a rich, clear soprano, well balanced in all registers and of delightful quality. Her enunciation is distinct and her interpretation of all numbers gave ample proof of a thoroughly musical nature. She possesses the rare gift of making her songs "live."—DAILY REPORTER, Fond du Lac, Wis., 1/20/21.

SOPRANO THRILLS IMMENSE AUDIENCE IN CHAPEL WITH SPLENDID PROGRAM

It was a wonderful testimonial to a great artist. Her voice, always beautiful, threw a spell over the audience which kept everyone motionless until the last note of the final melody died away. Her first appearance was greeted with thunderous applause.—POST-CRESCENT, Appleton, Wis., 1/19/21.

To greet May Peterson of the Metropolitan Opera Company was an audience of proportions equalled this season by Pavlova only, for the soprano on her three previous visits to Tacoma has won a close following. Last night she seemed to win even more lasting support. For Miss Peterson has a voice of such quality that it could be borne to folk across the footlights without the vehicle of personality.—LEDGER, Tacoma, Wash., 2/5/21.

ACCLAIM ARTIST SUPERB IN VOICE AND PERSONALITY

Her beauty of voice and attractive personality readily won a place for her in the hearts of all who heard her. She possesses a splendid musicianship and style which place her as one of the foremost American sopranos in the Metropolitan Opera Company and on the concert stage. Her gracious manner, technical perfection and musical interpretation won a distinct triumph for her.—MORNING STAR, Rockford, Ill., 12/31/20.

With a voice of exceptional beauty combined with rare personal loveliness and charm Miss May Peterson, soprano of the Metropolitan Opera Company of New York, completely captivated the Mendelssohn club members and other music lovers of the city who filled the hall to its capacity Thursday afternoon. One was at once impressed with the perfect tone placement that gave into the control of the singer a yielding instrument to be played upon at will. Her scale is remarkably even, the tones well rounded and full in every register. Her voice abounds in warmth and color and she sang with an ease and evident delight that seemed to take her audience completely into her confidence as she revealed the heart of the tone poems.—ROCKFORD REGISTER GAZETTE, 12/31/20.

MAY PETERSON SCORES TRIUMPH

Miss Peterson is a singer whose lyricism falls definitely into the category of the delicate. She possesses the dramatic sense and can build a climax at will. Pliability of voice, tenderness of tone, grace of utterance and exquisitely prolonged pianissimi are among her admirable qualities. Of the pellucid beauty of her voice, the ease of technique and the artistic finish in interpretation there is no question.—SAN FRANCISCO CHRONICLE, 2/9/21.

Miss Peterson's voice is a light, limpid soprano, particularly sweet and pure in the head voice. She uses it with fine skill and her interpretation is musicianly. In a couple of selections she delivered ornamental work of high grade, and her pianissimo passages were flute-like and exquisitely beautiful. At the close of the program Miss Peterson received a veritable ovation.—SAN JOSE MERCURY HERALD, 2/8/21.

May Peterson, soprano of the Metropolitan Opera Company, is one of the most artistic singers on the American concert stage and one of the most pleasing. Her elegant phrasing, supported by mature judgment, can come only from more than superficial study of whatever composer's message she chooses to deliver. . . . Hers is an exceptionally well-balanced voice, the middle and low registers being as rich and resonant as the upper. Her big number was the aria from Bach's "Phoebus et Pan," sung with orchestra accompaniment and with fine dramatic effect.—OREGON DAILY JOURNAL, Portland, 2/3/21.

From Miss Peterson's first number, Bach's "Phoebus et Pan" through a repertoire which included some well known and other songs not so familiar, she held the interest of her audience. The singing of the aria "Alleluiah" left the audience spellbound. "Jag Tror" and "Songs My Mother Taught Me" were other contributions to a program fraught with difficulties easily mastered by the diva and interpreted by the artist in a manner which has won her an enviable niche in the operatic world.—SEATTLE DAILY TIMES, 2/1/21.

The renowned soprano captivated her hearers with her opening number, an aria from Bach's "Phoebus et Pan," and the interest aroused at the outset was sustained during the entire program. The fine balance of Miss Peterson's voice throughout its whole range, the graceful ease with which she conquers technical difficulties and her ability to sing effectively compositions of widely contrasted appeal, have won her a place in the world's greatest grand opera company. Her remarkable mastery of pianissimo effects was exemplified in Lieurance's "Indian Lullaby."—SEATTLE POST-INTELLIGENCER, 2/1/21.

PETERSON CONCERT IS CHARMINGLY MUSICAL

The display of a lovely voice, carrying out over the footlights the charm of irresistible friendliness, made the appearance here of May Peterson in concert an evening of rare enjoyment. Her voice was splendid and her manner charming. It was of high pitch with bright upper tones, sweet and tender, powerful and vibrant. There were several instances of long, prolonged soarings, in which the resonance that filled the tone evoked applause, for the purity and directness of the voice gained, rather than lost, in the endeavor. There was remarkable skill and artistry that shone out dazzlingly very frequently.—UTICA DAILY PRESS, 1/12/21.

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"In Too Much of a Hurry," Says Hans Hess of American Students



Hans Hess, 'Cellist, as Seen by a Chicago Cartoonist

If you would succeed in recital playing, do not allow yourself to be discouraged by adverse criticism. If you take it in the right spirit, you can profit by it.

This is the opinion of Hans Hess, the well known Chicago 'cellist, who has drawn from comments that seemed even careless and unkind ideas for future work. When he gave his first Chicago recital, in 1915, one critic wrote of him, "Blonde Hans Hess flirted with his brunette 'cello." Another spoke of the 'cello as an unsatisfactory instrument for the exploitation of virtuosity. But Mr. Hess persevered, and the following

year brought forth remarks on his dignified and serious attitude toward his art. This year he made quite a triumph in Chicago, and he read, among other comments, that he had played a "man's size bill."

One of the most valuable aids in a musician's development, according to Mr. Hess, is the study of solfeggio. "If they could realize what an immense help it is in the furtherance of a musical career," he says, "I am sure that all who study music would eagerly seek acquaintance with the subject."

"It gives a knowledge of intervals, it teaches sight reading and absolute pitch, and deals with every possible rhythm.

It also includes transposition and manuscript reading. Solfeggio is part of the groundwork in all European conservatories. For some reason it is in its infancy in America. The American student is in too much of a hurry; he hardly begins to learn the rudiments before he is looking toward the end. At the same time, just as much can be obtained right here in this country as in the European music schools. The only present advantage of the European conservatories is the thoroughness with which the students are trained. When this great lesson is learned in this country it will be a great step forward in the musical development of America and will result in a higher standard of art all around."

SAMAROFF PLAYS AGAIN

Continues Beethoven Sonata Series in
Fourth New York Recital

The fourth in Olga Samaroff's series of eight recitals, in which the thirty-two piano sonatas of Beethoven are to be presented, was given in Aeolian Hall, Thursday afternoon, Feb. 24. The pianist, now well advanced in the master's "second period," included in her program on this occasion the Sonatas Op. 31, No. 1 in G, Op. 26 in A Flat, Op. 49, Nos. 1 and 2 in G Minor and G, respectively, and Op. 31, No. 3 in E Flat. That Mme. Samaroff is confirming all the hopes she aroused at the beginning of the series was evident on this occasion. There was diversity in her playing, and there was even more surely a spirit of musical unity. The A Flat Sonata with variations was played with finish and great feeling for its lyric qualities. Omitting the final rondo, for reasons which she gave beforehand, was an interesting though not entirely satisfactory experiment, especially in a historical recital. The variations themselves were more than excellently done, and the other sonatas, notably the first in G and the last in E Flat, were received with deserved enthusiasm. Between the sonatas Leopold Stokowski, the pianist's husband, gave a talk on Beethoven.

WASHINGTON, D. C., March 2.—Will H. Hays, the new Postmaster General, comes of a line of song-writers.
A. T. M.

Marguerita Sylva Advocates Popular Opera for America



© Underwood & Underwood

Marguerita Sylva, Who Has Left Opera Stage and Concert Platform to Portray a Prima Donna in a Dramatic Production

Marguerita Sylva, the Belgian mezzo-soprano, has left, at least temporarily, the medium in which she gained her greatest success, opera, to return to her first love, the stage. She has been starring, on the road, in "The Song Bird," a play by the Hattons, which is soon to be presented in New York.

The prima donna, however, has by no means deserted song, as her part is that of a famous opera-singer, and in the course of the performance she has occasion to use her singing as well as speaking voice.

Mme. Sylva, who in private life is Mrs. Bernard L. Smith, wife of an officer in the U. S. Marine Corps, is devoted to her two children, Daphne and Sylva, aged four and five respectively. As the mother of these two young Americans, both "musically inclined," and also as an artist interested in musical development, she has been considering the situation in America.

"Here," she says, "we have two great companies—the Metropolitan and the Chicago. Others are starting, and to the surprise of some people, succeeding. But even yet, there are ridiculously few companies in which the good singer with small stage experience can get the fundamentals of operatic training. Why should we not have in all centers with 100,000 or more in population small well-drilled companies in which young singers of promise might be heard and from which they might graduate to the larger organizations? France, Italy, Belgium, Holland, Germany, all have such companies; only England and the United States lack them."

"When I gave my recital here last fall, I devoted the proceeds to the furtherance of popular opera in this country. I am delighted to be starring in a play like 'The Song Bird,' in which I sing two selections from Carmen, a lovely lullaby, and often many encores. Once I sang fourteen times—a song recital in itself. This only confirms me in my theory that everyone loves good music, be it of the operatic type or a simple ballad."

Mrs. Croxton Recuperating

Lillian Croxton, soprano, who has been confined to her home with a cold, is now recuperating and has left for St. Augustine, Fla., with her husband, William N. Croxton. She will stay at the Hotel Alcazar for three weeks, returning then to New York. She has several important concert appearances already scheduled for next season.

A composer-pianist, Clarence Loomis, who hails from Chicago, will play a program of his own compositions at Aeolian Hall Tuesday afternoon, March 15.

Marie-Magdeleine Du Carp, pianist, will appear at Aeolian Hall Wednesday afternoon, March 16, in her second recital of the season.

LEOPOLD GODOWSKY SOME OF HIS MOST RECENT WORKS



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By MAUDE JACKSON



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As the Easter Season, the most sacred season of the Church Year, is now at hand it is advisable to order at once to secure in time. Any number of copies desired may be obtained from the Composer, Maude S. Jackson, No. 195—18th St., Wheeling, W. Va., or from Wheeling's leading music house, David-Burkham and Tyler.

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PIERRE V. R. KEY in *The Musical Digest*

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Photo by Bain News Service

Many Cities Hear Mortimer Browning

Appearances this season of Mortimer Browning, pianist, who is located at Greensboro, N. C., have included a recital at the Greensboro College, in Greensboro, N. C., which was so successful that he was asked to repeat his program for the Euterpe Club of the same city. A heavy teaching schedule, though limiting the young artist's concert opportunities, has allowed of his appearing also in Milford, Del.; Louisville, Ky., and Washington, D. C., besides dates for several private musicales, including one in New York during the holiday season. He also assisted as accompanist and soloist at the recital of George Meader, tenor, in Augusta, Ga. His brilliant interpretation of Cyril Scott's "Danse Nègre" was particularly well liked.

Cleveland Symphony and Grainger Give Concert at Vassar

POUGHKEEPSIE, N. Y., Feb. 26.—Through the generosity of Mrs. David Norton of Cleveland, an alumna of Vassar, the college heard recently the Cleveland Symphony under Nikolai Sokoloff. The orchestra offered Rachmaninoff's Symphony No. 2, Tchaikovsky's "Nut-cracker" Suite and the Prelude to "Die Meistersinger." The initial subscription concerts brought Percy Grainger to Vassar in recital. This was Mr. Grainger's first appearance at the college, but his reception showed him a popular favorite. He played a number of his own compositions and more were demanded.

E. W. G.

Alexander Sebald Reappears in Chicago

CHICAGO, Feb. 25.—After having been absent from the concert stage of Chicago for several seasons, Alexander Sebald, violinist, was heard at Orchestra Hall recently in a recital of music of the old school, in which he is a specialist. Two Wieniawski Concertos were on the list, the D Minor and the F Sharp Minor two movements, unaccompanied, from one of the Bach Sonatas, and a Paganini group. This last consisted of six of the Caprices, in Sebald's own arrangement, which had their première on this occasion. He made a profound impression.

E. C. M.

Bangor's "Music Master" in His Workshop

How Melville H. Andrews, Noted Violin Maker, Fashions His Instruments—His Wood Taken from Old Landmarks—Some of His Favorite Violins

(Just before MUSICAL AMERICA went to press news was received of the death at Bangor, Me., of Mr. Andrews, with whose work the following article deals. Obituary references to his career will be found on page 47 of this issue.—Ed., MUSICAL AMERICA.)

BANGOR, ME., Feb. 15.—High up in a building of Bangor's leading business blocks, far from the madding crowd, up several flights of stairs and numerous passages, you will come at last to one of the most interesting spots of the city—the workshop of Melville H. Andrews. Here Bangor's "Music Master," as he is known, has spent most of his spare time of late years, making beautiful violins of choice woods, made "upon honor," and noted, far and wide, for their endurance and rich tone quality.

In this workshop, if you were so fortunate, you would have found Mr. Andrews, adorned in a great white apron, hard at work on one of his beloved instruments. The walls of the room, which is not over large, are literally covered with violins in all stages of development, together with great pieces of wood in the rough, waiting for the touch of a master hand.

Here, after being most cordially greeted and made welcome, Mr. Andrews, as interested as a boy in his work, would stop long enough to give you some valuable information concerning the intricacies of violin making, and show you his fine collection, of which, to-day, only a small proportion remains.



A Recent Window Display at the Music House of the Late Melville H. Andrews, of Bangor, Me., Showing Violins and Compositions Produced by Him. At the Left—Mr. Andrews at Work on a Violin.



Making a violin takes both time and patience, and this master of his trade, who within the last fifteen years has made sixty-six violins that have been used by well-known violinists throughout the country, speaks from experience. He would tell you that all of the wood used in his violins is very, very old. Some of the wood that he has used came from the old Brattle Street Church, in Boston; other from the O'Brien barn, in Machais, that was torn down in 1810; while still other wood has come from the old Bangor-Brewer bridge, that was removed in 1846.

Tone a Mystery Till Completion

The backs of the violins are made of either curly or bird's eye maple, quarter-sawn, bringing out the beautiful grain of the wood; the fronts are made of old spruce that has been long seasoned. The backs and fronts are tuned to the keys of C and C Sharp. The difference in the tone quality of violins is due wholly to the resonance of the wood. As Mr. Andrews says, no one can tell how a violin will sound, and this cannot be found out till the bridge is put on

and the strings attached, for it is wholly a matter of vibrations.

One especially beautiful violin, called by Mr. Andrews his "Butterfly" model, the back is made of a whole piece of beautiful bird's eye maple, the "eyes" being scattered all over the back, sides and a small portion of the handle, resembling, as Mr. Andrews says, butterflies. This is one of his choicest violins, and has aside from its outward beauty, that naturally makes a strong appeal to the eye, a rich tone that makes a strong appeal to the ear as well.

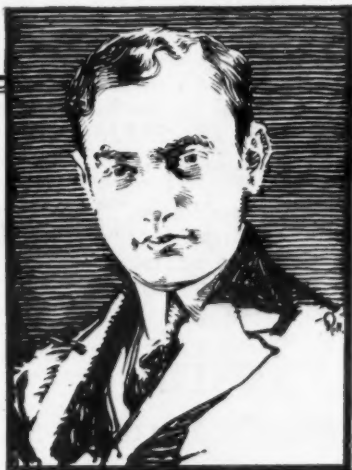
Each violin is in itself a work of art, and made with infinite pains, and differs in all respects from the machine-made violins on the market that are "made to sell."

Famous musicians who, in their travels, have stopped here and tested the violins made by Mr. Andrews, have all spoken highly of the fine workmanship and tone quality.

Some of the violinists using Mr. Andrews's violins are Dr. Oscar E. Wasgatt, of Boston; Horace M. Pullen, and Edward Rice of this city. Mary Chase Weston, violinist, formerly of Bangor (now Mrs. Gordon Noyes), used one of Mr. Andrews's finest instruments, playing all over Europe to the boys in the training camps, when she and her sister, Isabel, were entertaining the soldiers.

In fact, whether one travel North, South, East or West, wherever the sounds of music have penetrated, one is almost sure to find one or more of Mr. Andrews's fine violins in use, bringing joy to the souls of all music-lovers.

JUNE LOWELL BRIGHT.



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TWO ORCHESTRAS VISIT MILWAUKEE

Toscanini and Oberhoffer Forces Present Programs—Artists' Trio Also Heard

MILWAUKEE, Feb. 27.—Milwaukee music-lovers set a seal of approval upon Toscanini and his orchestra, which appeared here before several thousand persons, under the direction of Marion Andrews.

The men entered with extreme good will into the plans of the conductor and responded with eagerness to his every wish. Perhaps no conductor better expresses repose in placid moods or calls forth more thundering volume in climaxes and flaming emotional outbursts. Toscanini played Dvorak's "New World" Symphony, Wagner's "Good Friday Spell" from "Parsifal" and a tone poem by Juventus, a young Italian writer with a penchant for sweeping melodies and rich harmonies.

Margaret Rice presented the Minneapolis Orchestra as the sixth of her orchestral series, before an audience which filled the Pabst Theater and gave every evidence of enjoyment. Conductor Ober-

hoffer has a strong following in this city because of his vital and interesting interpretations. With fine imagination, Mr. Oberhoffer inspires his men; especially was this true in Strauss's "Death and Transfiguration"—the effect was thrilling. Mr. Oberhoffer was given recall after recall.

The Brahms E. Minor Symphony illustrated the growing refinement of the Minneapolis Orchestra. The "Leonore" Overture by Beethoven and the Thauhauser "Bacchanale" were other chief numbers.

The Artists' Trio with Grace Wagner, soprano; Renato Zanelli, baritone, and Carolina Lazzari, contralto, offered a number of fine operatic excerpts in the last concert in the Marion Andrews series. Nearly 5000 persons gave warm applause to many of the numbers offered. With Zanelli the audience was delighted. His is the strong, robust, straightaway style of opera singing. Lazzari, of gracious demeanor, with rich lower tones, gave immense pleasure, while Miss Wagner has a light, pretty voice. The duets from "Don Giovanni," "Butterfly" and other operas were highlights of interest. Frank La Forge, as usual, played perfect accompaniments.

C. O. S.



Photo by Arnold Genthe, N. Y.

THELMA GIVEN

The Rhapsodist of the Violin

wealth of feeling; Rimsky-Korsakoff's 'Song of India,' part of which she made sound like a wail; the Kreisler arrangement of Paganini's 'Caprice,' and two Norwegian dances by Halvorsen.

"Miss Given, though she plays, when necessary, with a full, powerful tone, seems to prefer soft and delicate effects, and in this quality her playing must rank with the best heard by St. Louis concert-goers who are favored throughout the season with exceptionally fine violin playing. She has speed and splendid technic, both demonstrated in the Norwegian dances, as well as in the Tartini and Paganini numbers, and she plays expressively."—*St. Louis Star*, Feb. 9, 1921.

WASHINGTON

"YOUNG VIOLINISTE DELIGHTS"

"With a pensive, esthetic countenance, which in repose might have served as a study for Saint Gauden's misnamed 'Statue of Grief,' Thelma Given appeared in recital yesterday afternoon.

"With each succeeding number there was a rising value in the clarity and purity of her tone, in the lightness and sureness of her technique, and in the simplicity and sincerity of her musicianship. One conspicuous virtue of Miss Given's art is an utter absence of cloying sentimentality.

"'La Plus Que Lent' was most charmingly given. As an encore the artiste gave the gem of the afternoon, an exquisitely delicate rendition on muted strings of Rimsky-Korsakoff's 'Chanson Indoue.'

"The fourth group included Edwin Grasse's 'Waves at Play,' its rippling melodies developed with all the soft and sibilant swiftness suggested by the title."—*Washington Post*, Jan. 29, 1921.

"THELMA GIVEN CONCERT BIG SUCCESS"

"Miss Given plays with spirit and feeling, and was enthusiastically received.

"She played the variations of Corelli's 'La Folia' with feeling and finish. The Grieg Sonata was her best effort in shading and technique. The audience was particularly enthusiastic about this. In response to repeated encores she played the 'Hindoo Chant' from 'Sadko' on muted strings, which was received enthusiastically.

"The program closed with a suite of four numbers in which Miss Given showed thought and feeling. Edwin Grasse's 'Waves at Play,' played with the mute, was plaintive, almost vocal at times, and she was forced to repeat it. At the close the audience refused to go home until she played a final encore."—*Washington Herald*, Jan. 29, 1921.

"THELMA GIVEN RECITAL"

"Thelma Given charmed a large audience. Her playing was of the highest standard, distinguished by original interpretations and a daring that was not afraid to venture in the face of tradition.

"Grieg's sonata for violin was excellently played."—*Washington Star*, Jan. 29, 1921.

AUSTIN

"VIOLIN RECITAL DELIGHTS MANY"

"Thelma Given appeared in one of the most thrilling violin recitals which have been heard in Austin.

"Miss Given impressed the hearer immediately with her fiery youthfulness and energy. Seldom does one hear so broad and resonant a G string; seldom so lucid a high E, sparkling and scintillating.

"Vitali's 'Chaconne' disclosed from the first note a freshness and richness of tone quality that marks a violinist richly gifted and seriously trained. In the upper register the sparkling tones were of colorful iridescent timbre. On the G string they were organ-like and sonorous. Emotional fervor, drawn from the soul of youth, passionately wedded to music, breathed from every note.

"In the most serious work of the recital, Grieg's sonata in C minor, Miss Given exhibited the depth of her talents. The allegro animato was sympathetic, revealing the artist's interpretative touch.

"Halvorsen's 'Two Norwegian Dances' and Brahms's 'Hungarian Dance' reluctantly ended one of the choicest and most varied violin programs. Insistent applause induced Miss Given to add one more encore, 'Last Rose of Summer,' arranged by Leopold Auer, and inscribed to her, being played with indescribable loveliness."—*Austin Texan*, Jan. 14, 1921.

FORT WORTH

"Thelma Given was the most striking figure on the concert stage in Fort Worth this season.

"Her playing was powerful, her tones marvelous. She plays with a fiery abandon. Thelma Given created an atmosphere; she displayed a most subtle personality in her playing.

"'Chaconne' by Vitali was her best number; Grieg's sonata ranking second. As an encore she gave in a most startlingly appealing manner, 'The Last Rose of Summer,' a special arrangement of the old favorite done by Leopold Auer and dedicated to Miss Given."—*Fort Worth Star-Telegram*, Jan. 12, 1921.

COLUMBUS

"Miss Given immediately proved herself a fascinating player. Strong poetic feeling and absolute sincerity are her outstanding characteristics, revealed through a wide and thorough technical skill. She was obliged to repeat numbers particularly remarkable for their simplicity and strength of feeling. One of these, Auer's arrangement of 'The Last Rose of Summer,' dedicated to Miss Given, was one of the most exquisite performances imaginable, comparable only to Nijinsky's equally delicate dancing of 'The Vision of the Rose.'"—*Columbus State Journal*.

"She played with exactitude a chaconne by Vitali. Her next group revealed the girl's inner spirit. Russian, Hebrew and Polish were the inspirations from which her bow drew eloquent expression. We never expect to hear anything more hauntingly, fascinatingly weird than Achron's 'Hebrew Melody,' which she played with muted strings. It is like a lullaby in a house of death, with its mournful antiphony, and Miss Given played it like a tragic poetess. But it was in two Norwegian dances by Halvorsen that the fire and impetuosity of her temperament were most apparent. In them she revealed that biting, clear bowing; those crisp tempi and that radiant vivacity which makes these pieces especially in her vein. Yet, such is the richness and expression of her songs of quieter mood that she made almost vocal Mr. Auer's transcription of 'The Last Rose of Summer.' It is but due the depth of this young nature that we remain doubtful whether she is more effective in works of dashing animation or those moods that breathe of the soul's dim twilight."—*Columbus Dispatch*.

ST. LOUIS

"Miss Given at once proved to be mistress of her instrument. Her ability came into play in Rimsky-Korsakoff's 'Song of India,' which she was the first to play on muted strings. This device served to bring out the hidden beauty of the violin's tone. The Tartini-Kreisler 'Variations' were nimbly given. Debussy's 'In a Boat' and two Norwegian dances by Halvorsen were nicely presented and the soloist concluded with the encore, Sinding's 'Old Song,' richly intoned and warmly played."—*Richard Spamer*, *St. Louis Globe Democrat*, Feb. 9, 1921.

"Miss Thelma Given studied the violin with Auer seven years. Auer was the teacher of Zimbalist, Heifetz, Rosen and other prodigies. Nothing could be more different than the styles, for instance, of Elman and Heifetz, and yet all these pupils have two accomplishments in common—technique and tone. Miss Given has both to an unusual degree.

"The Kreisler arrangements of Tartini's 'Variations' and Paganini's 'Caprice,' No. 20, were arresting for their fiery speed of bow and finger. Two Norwegian dances by Halvorsen and Sinding's 'Old Song,' feelingly played, closed the group.

"Miss Given has abounding temperament, and accentuates her rhythms with vehemence. Her bowing has masculine vigor, and yet is capable of appealing songfulness. In her playing there were many incidents of fine violinism."—*St. Louis Dispatch*, Feb. 9, 1921.

"The violinist quickly won the audience by the skill with which she played Vitali's 'Chaconne,' but her attainments were shown to full advantage in a lengthy group, which included Debussy's 'In a Boat,' in which she put a

FOR REMAINING AVAILABLE DATES THIS SEASON

Address

HAENSEL & JONES

AEOLIAN HALL, N. Y.

Round of Repetitions in Chicago Opera Forces' Next-to-Last Week at Manhattan

Galli-Curci Essays "Mimi" with Charming Results—Bonci Makes Only N. Y. Appearance in Role of "Rodolfo"—Raisa's Conception of "Tosca" Highly Appraised—"Tre Re" Again—American Tenors in Double Bill

AFTER "Edipo Re" on Monday night had regaled Manhattan opera-goers with the last of the novelties of the Chicago Opera Association's season there, six repetitions trod upon the heels of one another, with, however, some changes in the casts. A benefit performance which netted many thousands of dollars for the Italian Hospital brought forward Carlo Galeffi as the *Jester* for the first time in New York. Amelita Galli-Curci was the *Gilda*, as she was at a performance a year ago when Ruffo sang *Rigoletto*. It again proved one of her most fortunate rôles, and she gave it with velvety beauty of voice. Tita Schipa was the *Duke*.

"La Bohème" on Thursday evening served to bring Mme. Galli-Curci forward in a rôle in which she was new to her New York admirers. Alessandro Bonci was the *Rodolfo*, this being his only New York appearance during the Chicago engagement.

Rosa Raisa's *Floria* in "Tosca," at a special matinée, was one of the fascinating characterizations of the week. At the earlier representation of the opera Yvonne Gall was the *Floria*.

Other repetitions included "Romeo and Juliette" with Mme. Galli-Curci and Muratore; "Faust" with Mary Garden and Muratore; and the double bill, "Cavalleria Rusticana" and "Pagliacci," with practically the same cast as before.

Rosa Raisa in "Tosca"

Rosa Raisa, as the lovely *Floria* in Puccini's "Tosca," doubtless would have sung to a larger audience if she had been cast for the first representation of the work at the Manhattan rather than a repetition. Given a capacity throng, such singing and acting as she projected to a rather slim assemblage at the special matinée on Washington's Birthday might well have stirred a tumult of applause; but, as it was, there was no lack of enthusiasm.

There have been many *Florias*, but Miss Raisa's must be given high place among them. She was imposing of figure, sang with her wonted opulence of tone, and achieved a characterization which, though lacking in finish and sometimes inept in detail, was of seizing dramatic intensity. She can improve the flirtatious moments of the first act. The flourish of the knife in the second, when *Tosca* takes it from *Scarpia's* table, was maladroit. But the heart-rending discourse which preceded the capitulation in this scene was superbly presented.

Much of Mme. Raisa's singing, if not entirely free of some characteristic blemishes, was of stirring vitality, with many notes of clarion beauty. How good it was to hear the C of the last act Narrative pealed forth as the score commands! Unfortunately, deviations from pitch were to be noted in "Vissi d'Arte," otherwise of exceptional emotional and tonal eloquence. This *Floria* was handsomely and appropriately gowned.

Baklanoff again was an admirable *Scarpia*, and Hislop an engaging *Cavaradossi*. Minor rôles were taken care of as at the earlier performance. Gino Marinuzzi conducted.

"Tre Re" Repeated

That Mary Garden scored so big a triumph last season in Montemezzi's "L'Amore dei Tre Re," when this opera opened the 1920 New York season of the Chicago Opera forces, seems more difficult to understand than ever. Last Wednesday evening, Feb. 23, Miss Garden again displayed her total misconception of the rôle of *Fiora*, to which she brings a feverish, tempestuous, deceitful quality, which is as far from the idea of Sem Benelli as can be imagined. The audience, however, forgives its favorite many artistic errors. This is just one of them.

Edward Johnson as *Avito*, Carlo Galeffi as *Manfredo* and Virgilio Lazzari as *Archibaldo* repeated their magnificent portrayals, while the lesser parts were nicely enough done by the Misses Falco

and Corenti, and Messrs. Oliviero and Mojica. Mr. Marinuzzi was the conductor of the evening and did magnificently in the second and third acts. In the first act there were insecure orchestral entrances and a general lack of coordination. Principals and conductor had many calls before the curtain after Act II.

Galli-Curci Wears "Mimi's" Bonnet

The announcement that Amelita Galli-Curci would essay a lyric rôle brought a keenly expectant audience to the Manhattan on Thursday night, Feb. 24, to witness the only performance of "Bohème" this season. The fact that the famed coloratura was to sing the part of *Mimi* was sufficient in itself to pack the Opera House to its doors. In addition, there was Bonci as *Rodolfo* and the admirers of Bonci are legion. It was a great night for those who accepted their favorites without question and cheered them to the echo. For the more exacting the performance was not without its blemishes. It was the fault of neither the soprano nor the tenor that it dragged. There were moments of brightness, but most of the gaiety with which Puccini has charged portions of his score was lost.

Galli-Curci was the vocally adorable Galli-Curci. Except that the thrills and roulades were missing it might very well have been an *Amina*, a *Dinorah*, or a *Rosina*, who lost her latchkey in the garret of *Rodolfo*. But what does it matter so long as Galli-Curci has singing to do? She may not be *Mimi*, but she sings the music of *Mimi* exquisitely. The velvet charm of her voice made joyous the melodic lines of Puccini. The house waited for her "Mi chiamano Mimi" and the house was not one little bit disappointed. With Bonci she joined in delightful song in "O soave fanciulla." The tenor here was at his best and the final phrases were entrancing. The death scene was another triumph for the soprano.

Bonci's *Rodolfo* is familiar from other years. The tenor sang with all his wonted polish and refinement. He has lost none of his art, and so far as voice was concerned this *Rodolfo* had aged little since he delivered the legato phrases of "Che gelida manina" in the Lexington last year. Virgilio Lazzari was, of course, the *Colline*. Trevisan added to his amusing picture of *Alcindoro*, a capital first act sketch of *Benoit*. Giacomo Rimini played *Marcel*, *Desiré* Defrère *Schaunard*. Dorothy Francis, who gave such a creditable performance in "Edipo Re," did her best with *Musetta*, a part for which she is scarcely fitted, either vocally or temperamentally.

Galli-Curci as "Juliet"

Mme. Galli-Curci, reigning queen of coloratura, was radiant as ever on Tuesday evening in Gounod's "Romeo and Juliet." With the diva appeared the thrice-welcome Muratore and the other artists who sang the same work a week earlier. The Galli-Curci devotees were out in full force and of course cheered their favorite to the echo.

"Faust" at Matinée

"Faust" was repeated on Saturday afternoon before a crowded house evidently attracted by the lure of a cast including Mary Garden, Muratore and Baklanoff. Performances which by their subtleness have become memorable were given once more by the two male stars. Miss Garden repeated her somewhat kittenish *Marguerite*, hardly a gracious rôle for her. Dufranne, Maria Claessens, Margery Maxwell and others supplied

the minor parts. Mr. Polacco conducted, and was brought forth with the singers to share the rounds of applause.

Again, the Double Bill

Rosa Raisa as *Santuzza* and Titta Ruffo as *Tonio* achieved personal triumphs in Thursday night's repetition of the double bill, "Cavalleria Rusticana" and "Pagliacci," at the Manhattan. Two American tenors, Riccardo Martin as *Turridu* and Edward Johnson as *Canio*, were also tumultuously applauded. Margery Maxwell sang *Nedda* in the Leoncavallo Opera. Rimini was *Alfo* in the other of the verist twins. Mr. Cimini conducted.

MELDRUM DISCLOSES GIFTS

Blind Pianist Gives Admirable Recital in Aeolian Hall

The Bach Chaconne and the Brahms Variations on a theme by Handel, frequently as they have appeared on piano programs this season, as yet show no signs of wearing out. They were given by John Meldrum in his Aeolian Hall recital, Friday evening, Feb. 25, before a large and interested audience. In addition to these two numbers, the blind pianist played the Liszt transcription of Beethoven's "Song of Penitence," Chopin's Nocturne in B, Op. 62 No. 1; Liszt's transcription of two Chopin songs, "Maiden's Wish" and "My Joys"; the Wagner-Brassin "Magic Fire" music from *Valkyrie* and, as a concluding piece, Liszt's "Murmuring Forests."

In the Chaconne Mr. Meldrum at once proved himself a pianist of no small attainments. He appeared to be suffering from that frequent malady of public performers, known as nervousness. But he triumphed over it admirably as time went on, and was thus able to show forth a large number of his numerous talents, concealed as some of them were by a lack of outward command and authority. He has a decidedly excellent tone, resources of pianistic color, adequate technique, and an understanding of the finest in music which augurs much for his success.

HEAR FOUR IN CONCERT

Leonora Sparkes, Helen Jeffrey, Radamsky and Shuk Give Program

Leonora Sparkes, soprano; Sergei Radamsky, tenor; Helen Jeffrey, violinist, and Lajos Shuk, 'cellist, were associated in a concert given in the new Town Hall, Monday evening, Feb. 21. It was Mr. Radamsky's lot to open the program, and it was "Caro mio ben" he selected for this never very enviable task. The whole of the tenor's first group was sung with a suave beauty of mood and tone. Even the aria from Mussorgsky's "King Saul" which he gave did not break a feeling of remoteness. But with the second song of his second group there came a change, and he sang with powerful artistry and in a manner splendidly effective.

Miss Jeffrey's contributions to the program were admirable indeed. Miss Sparkes won favor with her vocal fireworks, and Mr. Shuk's 'cello solos also gave pleasure to the audience. The accompaniments were played by Louise Lindner, Harrold Spencer and Edna Sheppard.

Mina Elman Makes Début

Mina Elman's magic name—she is a sister of Mischa—brought to Aeolian Hall on Feb. 22 a large audience eager to hear her début as a vocal artist. From Miss Elman's first hearing, it seems unlikely that she will rival her brother in popular favor. Her program offered interesting content to test her abilities, and showed her voice a pleasant one in texture. Miss Elman, however, revealed little control in its use, and a constant unsteadiness in pitch and emission

marred her work. Her brother's "A Woman's Love" was included in her diversified program. Joseph Bonime gave excellent support at the piano.

MME. LUND GIVES RECITAL

Caupolican Sings Indian Songs and Katherine Russell Plays

The first of two Lenten recitals by Charlotte Lund, lyric soprano, assisted by Chief Caupolican, baritone of the Metropolitan, and Katharine Russell, pianist, was given Sunday afternoon, Feb. 27, at the studio of Mabel Wood Hill.

Mme. Lund opened the program with a group of modern French and Russian songs by Hûe, Bemberg, Paladilhe, Borodine and Tchaikovsky, which she sang in admirable style. Her second group, at the end of the program, comprised songs by American composers, H. T. Burleigh, Edward Horsemann, Mabel Wood Hill and Marie Walters Kennedy, and was also charmingly done. Chief Caupolican, splendid in full Indian costume, even to the tomahawk, gave several songs of Indian origin from the Zuni and Ojibway tribes, arranged by himself, Carlos Troyor and Frederick Burton. The singer prefaced each song with explanatory remarks about its origin and meaning. Later he sang Dudley Buck's "Sunset" and "To-day" by Charles Gilbert Spross with excellent effect. Miss Russell's piano numbers included works by Debussy, Schumann and Brahms.

Patton to Sing Twice in Oratorio Society's Festival This Spring



Fred Patton, Bass

When the New York Oratorio Society gave its festival last spring Fred Patton was one of its favored soloists, appearing as *Apollyon* in Stillman-Kelley's "Pilgrim's Progress" and in the Berlioz "Damnation of Faust." He had made his first appearance with the Society as long ago as Dec. 30, 1919, when he was heard in "The Messiah." His latest engagement with it calls for appearances in Elgar's "Dream of Gerontius," on the evening of April 1, and in the Verdi Requiem on the following night. These will be Mr. Patton's fifth and sixth appearances with the Society within eighteen months.

Mr. Patton's services as soloist are in such demand among festival givers that the Oratorio Society's forthcoming festival will be the thirteenth at which he has appeared within two years. The others have been at Newark, N. J.; Keene, N. H.; Springfield, Mass.; Lowell, Mass.; Evanston, Ill.; Worcester, Mass.; Denver, Col.; Asheville, N. C.; Toronto and Halifax, in Canada, and other cities.

New Choral Society in Birmingham

BIRMINGHAM, Ala., Feb. 24.—A new choral society has been organized with fifty members in West End, Birmingham, under the direction of Gordon Erickson, formerly of Chicago, now a resident of Birmingham.

Palestrina Choir

OF PHILADELPHIA

150 Mixed Voices (with boys' choir)
Nicola A. Montani, Conductor
Distinctive Programmes, "A Cappella"
Compositions and Choral Novelties

PAUL KOCHANSKI

Who Achieved a Unique Triumph In His American
Debut at Carnegie Hall, February 14th, with the

NEW YORK SYMPHONY ORCHESTRA

WALTER DAMROSCH, Conducting

In the Brahms Violin Concerto in D

The Most Difficult Test Known to the Violinist's Art

Forthcoming New York Appearances

Saturday Afternoon, March 5

Wednesday Afternoon, March 9

Sunday Afternoon, March 20



Already Engaged
for Ten
Orchestral Appearances
Season 1921-1922

OPINIONS OF THE NEW YORK PRESS:

New York World

"HE PLAYED BUT ONE NUMBER YESTERDAY, STAKING HIS SUCCESS ON ONE OF THE MOST DIFFICULT OF COMPOSITIONS WRITTEN FOR HIS INSTRUMENT, THE BRAHMS CONCERTO IN D. THE FIRST MOVEMENT HAS SELDOM BEEN SO BRILLIANTLY PLAYED AND THE ADAGIO HAD THE CLASSIC REPOSE AND REFINEMENT THAT MR. KREISLER BRINGS TO IT. ALTOGETHER A FINISHED AND SUCCESSFUL DEBUT."

New York Sun

"THE POISE OF IT, THE BREADTH BUT EXQUISITENESS OF PHRASING, THE EASY DIGNITY AND SURETY OF A TECHNIQUE WHICH NEVER DESCENDED TO THE OBTRUSIVE, WERE GRATIFYING IN THE EXTREME. HIS TONE WAS SPLENDID FOR WARMTH, FOR ROUNDNESS AND PERSUASION."

New York Times

"NO NEW VIOLINIST OF THE SEASON HAS MADE AT THE OUTSET SUCH AN IMPRESSION FOR DIGNITY, REPOSE AND COMMAND OF STYLE."

New York Herald

"TECHNICALLY, MR. KOCHANSKI RATES HIGH. HIS TONE IS VERY FINE. THE FACT STOOD OUT AT THE END THAT THE CONCERTO HAD BEEN PLAYED IN MASTERLY STYLE."

Brooklyn Eagle

"BY THE POWER OF HIS OWN INDIVIDUALITY, THE GRACE OF A TEMPERAMENT FLUSHED WITH EMOTION, AND AN EXQUISITE FEELING FOR PURE BEAUTY, HE PROVIDED AN INTENSELY GRIPPING AND PERSONALLY ILLUMINATIVE READING OF THE MAJESTIC MASTERPIECE."

New York Journal

"THE VIOLINIST WITHOUT ADO SHOWED THAT HE WAS AT HOME IN THIS MUSIC. AND THIS WAS DONE WITH A TONE THAT HAS VELVET IN IT, WITH PURE AND CLEAR CHORD PASSAGES—ALTOGETHER AN IMPRESSION OF A NEAT AND CERTAIN COMMAND OF TECHNIC."

New York Mail

"PAUL KOCHANSKI DEFINITELY PLACED HIMSELF AMONG THE INTELLECTUALS OF MUSIC."

New York Tribune: "HE IS AN ARTIST"

SEASON 1921-22 NOW BOOKING

DIRECTION:
GEORGE ENGLES

STEINWAY PIANO

**AEOLIAN HALL
NEW YORK**

RECITAL OF OLD BALLADS

Sydney Thompson and George Harris
Heard at Princess Theater

"Vistas of Old Romance" were given at the Princess Theater on the afternoon of Feb. 25, by Sydney Thompson, diseuse, and George Harris, tenor. The recital, in costume, was one of interest in spite of the rather monotonous quality of some of the numbers.

Mr. Harris began with a group of thirteenth century Troubadour songs,

and Miss Thompson, in charming mediaeval dress, gave two adaptations from Sir Thomas Malory. The other groups were one of English folk-songs, or more properly, ballads, by Mr. Harris, a similar group by Miss Thompson, one of American folk-songs by Mr. Harris and one of Moorish songs by Miss Thompson.

Much of the program was of high interest. Both Miss Thompson and Mr. Harris caught the spirit of their numbers and succeeded in transmitting it to the audience. Some of the ballads, of

many quatrains sung to the same air, were lacking in variety, but that is probably the way the people of the time liked their music. Stuart Ross was at the piano and the costumes were designed by Gertude Linnell.

CHICAGO, Feb. 25.—Ralph Leo, baritone, who sang at the Lockport Festival last year, has been re-engaged for next season at Buffalo.

Charles Carver, basso, will give a recital at the Town Hall, March 8.

AMERICAN DEBUT
OF CARLO SABATINI

Vienna Favorite Joins Ranks
of Invading Violin
Notables

Carlo Sabatini's name has been added to the long and still increasing array of notables of the violin who have left behind them the sorrows of Europe and journeyed to the promised land. As he played under a load of sorrow, news of his mother's death two days before, having just reached him, another appearance may be necessary to get the proper individual perspective. He comes with an established reputation both as a virtuoso and a composer, and is understood to have been a prime favorite in Vienna and other cities of the old Austria and of Italy. The seventeenth century Sabatini who was famed as an organist and composer was one of his forebears—his great-great-grandfather.

The violinist's American debut was made in Carnegie Hall, the evening of Washington's Birthday. The night was scarcely a favorable one for strings and the performer had recurrent trouble with his intonation. His tone was broad and full, though not infrequently rough and clouded. In rapid passages and in chord-playing there were patent inaccuracies. His style was reserved and musicianly, but seemingly somewhat stolid.

The program was not one to quicken the pulse. Beginning with the Bruch G Minor Concerto, the violinist passed on to the Schubert-Wilhemj "Ave Maria," Beethoven's "Kreutzer" Sonata, and his own paraphrase of the "Rakoczy" march. He made his most favorable impression in the slow movements of the concerto and the sonata and in the opening statement of the "Ave Maria."

Francis Moore was more than an excellent accompanist, and the violinist gave him his due in calling upon him to share the applause after the "Kreutzer" Sonata. Several extras were given in response to very cordial applause. The audience was comfortably large.

N. Y. MUSIC WEEK PLANS

Bishop-Elect Manning Will Serve on
Committee—City-wide Movement

With the acceptance of membership on New York's Music Week committee by Dr. William T. Manning, Bishop-elect of the Diocese of New York, the personnel of that body is now complete and plans for the city-wide musical campaign, set for April 17-24, are under way. Otto H. Kahn is honorary chairman of the committee, and Charles M. Schwab and George Eastman, honorary vice-chairmen. Preliminary letters announcing the dates and urging participation in some specific way in the tribute to music are being sent to the churches, women's clubs, musical societies, schools and colleges, industrial plants and many hundred other organizations in the metropolitan district.

The two-fold object of Music Week is to give as widespread enjoyment through music as possible and to impress upon the public the benefits the art can render in the life of every man, woman and child. Last February, when the first Music Week was held in New York, over 1700 different organizations joined in carrying out similar projects.

To Sing New Works at St. Cecilia's
Final Concert of Season

The St. Cecilia Club, Victor Harris, conductor, will give its final concert for this season Tuesday evening, March 15, in the ball-room of the Waldorf-Astoria. The program will, as usual, include a number of new compositions specially written for the club. One of the most interesting of these will be by Percy Grainger, pianist, who is to be the assisting artist at the concert. This is a new composition scored for women's voices, without any text, and accompanied by a reed organ (which part will be played by Mr. Grainger himself) and three low-pitched orchestral instruments—a bass clarinet, a contra-bassoon and euphonium. Included in the program are works by Poldowski, Brockway, Delibes, Vidal, Rabaud, Verdi and Mrs. H. H. Beach. A new work written for the club by James P. Dunn will also be performed.

Redfern Mason in San Francisco Examiner, Feb. 14, 1921:
"I WISH HE MIGHT LET US HEAR HIM AGAIN"

ALTHOUSE



San Francisco Examiner, Feb. 14, 1921:—

PAUL ALTHOUSE GIVES RECITAL

Althouse is a tenor, but a tenor who is distinctly better than most of the breed, a manly, upstanding person, with a voice which connoisseurs who come prepared to condescend find themselves getting rather excited about. Althouse sings at the Metropolitan but is good enough for recital, and that is not always the case with your escaped songbirds of opera. When Althouse reached Duparc's "Manoir de Rosemonde" he blossomed out, **THE FRENCH RANG NATURAL, SPONTANEOUS AND CONVINCING.** It comforts my pride of race to assert that the best singing Althouse gave us was in "The Blind Ploughman." It was a joy to hear a song with pith and marrow in it, sung by a man for whom sentiment is a real thing and the voice a means by which are revealed the deep things of the heart. Maybe Paul Althouse is not an American;* but he is good enough to be, for he sings songs in our own language, and **MOVES US TO THE DEPTHS** with them. Nothing parsimonious about this fellow. He gives himself generously, and **WHAT HE GIVES IS WORTH WHILE.** I wish he might let us hear him again.—Redfern Mason.

San Francisco Bulletin, Feb. 14, 1921:—

PAUL ALTHOUSE'S RECITAL A
SUCCESS

Paul Althouse's concert at the Columbia yesterday afternoon proved a great success and **IT IS TO BE HOPED THAT ARRANGEMENTS CAN BE MADE FOR HIM TO GIVE ANOTHER RECITAL.** If he does the theatre will be packed to the doors, for he proved himself to be the possessor of a **TENOR VOICE OF EXCEPTIONAL QUALITY AND CULTURE.** He was most enthusiastically received and repeatedly encored.

San Francisco Call and Post, Feb. 14, 1921:—

PAUL ALTHOUSE RECITAL PLEASES

In yesterday's recital at the Columbia Paul Althouse revealed **A VOICE OF SHEER INTRINSIC BEAUTY.** He presented a program varying from magnificent "Celeste Aida" down through reflective songs, capricious songs and a couple of every day songs, to "Vesti la Giubba." His singing of "Vesti la Giubba" left nothing to be desired. There is in his colorful voice all the **INTENSITY AND DRAMATIC FIRE AND DESPAIRING PATHOS** that is absolutely essential to **A THRILLING RENDITION** of this exacting aria. "Le Sais-Tu?" was especially notable. His **CLEAR FRENCH DICTION** of this song was pleasant to hear.

* "Paul Althouse, dram. tenor; b. Reading, Pa." (Baker's "Biographical Dictionary of Musicians.")

San Francisco Chronicle, Feb. 14, 1921:—

PAUL ALTHOUSE WINS APPLAUSE AT
COLUMBIA

There were moments in his program that would have fully satisfied those who have a certain ideal of a tenor robusto. Those moments were found in his readings of "Celeste Aida" and "Vesti la Giubba," wherein his virile voice rang out in the full sonority that overrides orchestral waves. **TECHNICAL SKILL, VOCAL POWER, CLARITY OF DICTION** and a pleasing personality combine to make him **AN INTERESTING SINGER** with a **COMPELLING QUALITY.**
—Ray C. B. Brown.

Rudolph Gruen at the Piano

Management: HAENSEL & JONES, Aeolian Hall, New York

COMMENT THAT TELLS ITS OWN STORY

THE CLEVELAND ORCHESTRA

NIKOLAI SOKOLOFF
CONDUCTOR

ON ITS FIRST EASTERN TOUR

PITTSBURGH Feb. 7

It was electrifying. For richness of tone; for elegance of phrase, yield and interplay, the orchestra ranks well up with the first four organizations. . . . Mr. Sokoloff gave the whole work (The Rachmaninoff Symphony in E Minor) a magnificent reading. Both he and his men received their justly deserved ovation. . . . By all means let us have the Cleveland Orchestra again.—HARVEY B. GAUL in *Pittsburgh Post*.

WASHINGTON Feb. 8

The Cleveland Orchestra, Nikolai Sokoloff, conductor, gave its first concert in Washington yesterday afternoon in the National Theater. The program was brilliant and interesting. . . . Mr. Sokoloff is a conductor of magnetism and force and his orchestra plays with marked rhythm, excellent ensemble, brilliant climaxes and a smooth legato.—*The Evening Star*, Washington, D. C.

Mr. Sokoloff and his organization were enthusiastically applauded by the audience at the National yesterday, and their prospective return next season will be eagerly awaited by those who appreciate virility and artistry in orchestral offerings.—*The Washington Post*.

WATERBURY Feb. 9

The orchestra is a very unusual one, with a conductor who enters deeply into the thought of the composer, whose music is being played, and succeeds in inspiring those under his direction : . .—*The Waterbury American*.

The appearance of the Cleveland Orchestra, under the leadership of Nikolai Sokoloff, was more than a success. It was an artistic triumph.—*Waterbury Democrat*.

BOSTON Feb. 10

It plays with precision in attack and release; it can summon no little sonority of tone and energy of progress; it rises broadly to climax; it seizes readily sharp and emphatic modulation.—H. T. P., *Boston Transcript*.

A conductor of indisputable ability. Orchestras of much longer life visit Boston occasionally from other cities and give performances that are less engrossing because their conductors are first of all drill masters, men of routine without vision or

they are spectacular and superficial bent only on sensational display.—PHILIP HALE, *Boston Herald*.

It may safely rest its reputation on the sheer excellence of its Boston performance.—H. L., *Musical America*.

STAMFORD Feb. 11

Cleveland's great orchestra heard and music lovers furnished with an unusual treat in Stamford Theatre. Conductor Sokoloff and his musicians heartily applauded.—*Stamford Advocate*, Stamford, Conn.

POUGHKEEPSIE Feb. 12

An orchestra organized and built up within the last two years, though such an achievement seems incredible, after listening to such finished work as that done under the direction of Nikolai Sokoloff.—*The Vassar Miscellany News*.

NEW YORK Feb. 13

Mr. Sokoloff, who is not unknown here as a conductor, and his players who constitute the second orchestra from Ohio to be heard in the East gave a good account of themselves in the purely instrumental share of the evening. While they deserve further and more critical hearing in a hall of more greater intimacy for symphonic music, it can be said at once that the quality of the band in its brief history reflects credit upon the Lake Erie City.—CHASE, *New York Times*.

Conductor Sokoloff has already succeeded in creating an effect of enthusiastic spontaneity in all that his orchestra does. There was real spirit, with sincere conviction in both the Pathetique of Tchaikovsky and the "Meistersinger" Prelude yesterday.—KATHARINE SPAETH in the *New York Evening Mail*.

ITHACA Feb. 14

There was little to indicate by the finished presentation and masterful technique of the Cleveland Orchestra, judging from the concert of last evening, that the orchestra was entering only its third season of organization.—*Ithaca Cornell Sun*.

Cleveland players, under Sokoloff, gave one of the best concerts ever heard here.—*Ithaca Journal-News*.

AUBURN Feb. 15

Ohio orchestra gave a concert of rare artistry.—*Auburn Advertiser Journal*.

Great orchestra concert thrilled big audience.—*Auburn Citizen*.

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Club to Build Oratorio Society in Hartford



The Hartford Treble Clef Club, Edwin F. Laubin, Conductor, and Carl McKinley, Accompanist, Which Is to Merge with Male Chorus and Form Nucleus of a Permanent Festival or Oratorio Society

HARTFORD, CONN., Feb. 19.—The next appearance of the Treble Clef Club will be in concert in May. In a program given in January, the organization appeared for the last time as a women's chorus. In May the club will be assisted by a male choir, the addition of which to the women's forces

will make a mixed chorus of 200 voices. This, it is expected, will be the beginning of a permanent festival or oratorio society. The new departure has aroused much interest here, and music-lovers look with confidence to the establishment of a fine choral body. Edwin F. Laubin, as conductor of the Treble Clef,

has accomplished splendid work. The club has attracted much support by virtue of its excellence and the admirable programs it has presented from time to time. From an original group of seventy-five, the associate membership has increased until there are now some 470 names on the books.

BRILLIANT FEATURES IN PITTSBURGH WEEK

Levitzki, Bauer, Thibaud, Hackett and Local Artists in a Round of Concerts

PITTSBURGH, PA., Feb. 26.—There are all kinds of pianists and then there is Levitzki. He week-ended with us; that is, he stayed over and played three consecutive concerts. The Pittsburgh Friends of Music presented him in recital before the largest audience of its series. Levitzki offered a varied program, and, as is his wont, he amazed his hearers with his technique and style.

The closing Heyn concert brought

Jacques Thibaud and Harold Bauer in a duo-recital. They appeared jointly and singly. Thibaud played with fine fervor and Bauer was as stimulating as ever. Charles Hart played adequate accompaniments for Thibaud. As both artists had played here within a short period, the large attendance present spoke volumes for their popularity.

The sixth of the Art Society concerts gave us Arthur Hackett, tenor, in fourteen foreign songs and three native products. His work was delightful in timbre and perfect in diction, but his program was monotonous. He sang eighteen pallid, love-sick songs, English, French, Russian and three American, and he gave them all in half-voice. Mrs. H. H. A. Beach was represented by a "Graduale" from her E Flat Mass, in

which Charles Heinroth achieved some admirable effects on the Carnegie organ, Edward Horsman had a colorful song, Charles T. Griffes was tremulous and Campbell-Tipton was typical. Carl Bernthaler, at the piano, provided the singer with many excellent backgrounds.

Alfred Boswell, Pittsburgh pianist, gave an interesting recital on Monday night at Carnegie Music Hall. He played some unknown Chopin and a group by Emile Blanchet, as well as Bach. He was well received.

The School of Music, Carnegie Institute of Technology, gave a Sunday musicale, in which were featured a Brahms Trio and the Strauss "Enoch Arden." Alice Kirk was the pianist, Lawrence Paquin, the reader. Oscar L. Helfenbein, Paul Sladek and Jean Wessner played the trio.

James P. McCollum, formerly director of the Mozart Club, came back to town

the other day and was tendered a reception by the old members of the organization. Gertrude Sykes King, soprano; I. K. Myers, bass, and Myrtle B. Bryce gave a program of incidental numbers. Frances Reed played the accompaniments. The oldsters of the choral sang the "Hallelujah Chorus" the way they did in bygone years.

Leopold Stokowski stayed over last Saturday to direct a rehearsal of the symphony chorus, which is to sing the Beethoven Ninth in April. There were some 250 voices present, and Mr. Stokowski expressed himself as "delighted" with the tonal quality. Charles Heinroth has been directing the rehearsals, an ungrateful, gratuitous task, and to him belongs all the credit for choral accuracy. H. B. G.

TOSCANINI IN WICHITA

La Scala Forces Stir Kansans at Benefit Concert

WICHITA, KAN., Feb. 24.—Not since the visit of the London Symphony in 1912 has Wichita turned out so large an audience for an orchestral concert as that assembled at the Forum last night for Toscanini and his forces. The program was carried out as announced except that, in deference to requests, "Isolde's Love Death" was substituted for the "Good Friday Spell." Of the entire program the overture to "The Barber of Seville" was perhaps the most artistically played. Following Dvorak's "New World" Symphony a magnificent floral offering was presented to the conductor.

La Scala Orchestra came here under the auspices of the Wichita Chamber of Commerce. The local committee in charge consisted of Thad L. Hoffman, C. P. Mueller, S. N. Chambers, with P. Hans Flath as chairman. The profits of the concert, which will probably reach \$1,000, will be turned over to the recently completed Wesley Hospital.

BRIDGEPORT, CONN.—Clayton P. Stevens has been elected chairman of the concert committee of the Bridgeport Oratorio Society, in place of Frank V. Burton, whose move to Boston made necessary his resignation.

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NEW YORK, MARCH 5, 1921

GONE—A MILLION FOR OPERA!

Comment with respect to the results of the recent upheaval in the Chicago Opera Association, as disclosed during the engagement at the Manhattan in New York, can be expressed with more felicity when that engagement has been completed. Certain aspects of this latest visit of the Chicagoans call for discussion, but can be viewed with a fairer perspective when the New York record is complete, as it will be with the end of the current week of opera.

Meantime there comes from Chicago a press report of a statement by General Charles G. Dawes, one of the directors, calling for drastic elimination of waste in the Chicago management. Just what this waste consists of is not made clear, except that too much money has been spent on novelties. As has been stated editorially in these columns before, the Chicago pursuit of unfamiliar, new, or defunct works has at times approached the quixotic. But there is another side of the question, and it is to be hoped that the Chicagoans will not cease to be pioneers, though wiser and more far-seeing ones, in the matter of operas off the beaten track.

The most striking of the statements attributed to General Dawes is that the McCormicks have advanced a million dollars in going down into their family coffers from time to time to make good the various Chicago opera deficits. There is small comfort in pointing out that, in an educative and cultural way, this has been a million well spent. Cultivating a taste for something you cannot afford is not the high road either to happiness or success. The Chicagoans must do better financially than they have done, if they are not to become a mournful illustration of the proof of the sensational statement once made by the late Cleofonte Campanini that "grand opera has no future."

Sound management is the first essential. The directors would do well to ponder some things in connection

with the New York engagement in determining whether they have it.

It will be for them to decide whether they can ever hope to make a New York visit pay, when left to stand or fall by its own box-office returns, as balanced with expenses; and whether, even in the event a deficit in Gotham must be taken for granted, the visits justify themselves by reason of increased prestige at home.

MALTREATING MOZART

In the course of a week, the exquisite little Serenata from Mozart's "Don Giovanni" was found on three New York programs. The singer, in each instance, was a celebrated operatic baritone, though not the same one at all three concerts. Huge audiences were assembled, doubtless lured by something of more spectacular appeal than the lovely "Deh, vieni alla finestra." Perhaps a large number in each audience listened for the first time to one of the most perfect florets of Mozart's genius. How the number was sung was of more importance to them in shaping their impressions of it than to those others who cherished memories of vanished singers of opera and concert with whose fame it will ever be associated; and who were foredoomed to grieve.

Grieving is one of the prerogatives of those who have memories and persist in hearing more music. Without their grief they probably could never be altogether happy. But, forgetting them, it must be said that it was a sorry introduction which the hitherto uninitiated had to this lyric gem, a gleaming solitaire either in or out of the opera.

The fault was not with the vocal equipment of the singers. Mere voice, and plenty of it, does not suffice where Mozart is concerned. There has been much harping anent the lack of singers with the repose, the flexibility and the grace to do justice to music of this character, but such laments are not new. Something more than mere lack of tonal lightness and of ingratiating courtliness of style was wrong with these three projections of the Serenata. The character of the music was deliberately distorted by means of an utterly inartistic and inappropriate high ending, employing an octave leap to inject into the final phrase a cheap operatic climax which is contrary to the spirit of the text as well as to the musical structure.

Nothing in Mozart's music is more appealing than his characteristic Old World phrase endings. To change these is like changing Shakespeare. The singer who does so proves himself so utterly out of sympathy with Mozart as to cause wonder as to why he should go to the trouble to sing this music at all. He should stick to his "Pagliacci" Prologue, where his injected high tones (even if they do weaken, rather than strengthen, Leoncavallo's music) do not give potential lovers of a beautiful art work a perverted impression that may be with them through a lifetime of music.

SUFFER LITTLE CHILDREN

Much time and attention are devoted, nowadays, to making great symphonic music relatively simple of understanding, enjoyable and comprehensible to childish ears. Usually the story of the music is told in connection with its performance. It seems at times, however, as though the little ones for whose benefit these concerts are ostensibly given are not quite fairly treated under this head. An elaborate poetic vocabulary, rich in words, phrases and similes quite beyond tykes of nine or twelve, no matter how beautifully declaimed, is not a successful transmitter of thought. The greatest clarity, the greatest word-of-one-syllable simplicity in the telling of such a tale is essential. A simpler version is, no doubt, more difficult to prepare, but it has the advantage of really "explaining," and makes the musical program twice as clear to the child mind. Even in the children's concert the little ones should be suffered to come somewhere near the bourne of comprehension.

Enrico Caruso's forty-eighth birthday anniversary during the week was passed without celebration in the hotel suite where the sovereign singer lies secluded, while he regains, bit by bit, the vitality that all but went out into the dark during the crisis of his recent relapse. But even though the anniversary was known and noted by relatively few, there was world-wide celebration in the form of gratitude that his strong heart had not ceased to beat in the harrowing hours when the worst was feared. There was universal thanksgiving that his physicians, in their guarded way, reported him on the mend. There was comfort and cheer in the thought that those at his bedside had heard him speak in stronger, more normal tones; and a subdued but heartfelt joy in the hope, which will not down, that another birthday will find the precious ring of his voice resounding again in the halls made golden by his song.

PERSONALITIES



Photo by Royal Atelier

Margaret Matzenauer and Her Daughter, Adrienne

Adrienne, six-year-old daughter of Margaret Matzenauer, suffers no neglect because of the fact that her mother is a great artist. No childish wish is too small for her mother to dismiss. Whether the celebrated singer is at the opera house or at home on Central Park West, her daughter is her first consideration. And Adrienne, as befits the child of such a mother, is very musical, it is said.

Breton—The Grand Cross of Alfonso XII has just been awarded to Tomas Breton, the famous Spanish composer, whose operas, "Les Amantes de Ternel" and "La Dolores," have remained among the most popular productions of the Madrid opera season.

Homer—The forthcoming recital of Mme. Louise Homer in Carnegie Hall on March 12 will be an event long delayed, for although the distinguished contralto was for many years a favorite at the Metropolitan Opera House and has been heard often as soloist at orchestral concerts, this is to be her first New York recital.

Pollain—The latest of New York's musical colony to receive recognition from the French Government for services in the realm of art is René Pollain, the assistant conductor of the New York Symphony. Mr. Pollain has just been informed by the French Consul that he has been honored with the title of Officer of Public Instruction.

King—It is claimed that the distinction of compiling the only bound volume of chimes music belongs to Henry S. King, of Berkeley, Cal., who is the chimes master of Sather Tower at the University of California. His volume, which has been written by hand with all the titles and indices carefully prepared, comprises some 750 melodies, to be played on chimes of the Westminster range.

Elman—That Western music is in no danger of being Orientalized, but that the Occident is learning a new means of expression from his contact with the East, is the tactful conclusion that Mischa Elman has delivered to the Japanese press. The well known violinist, now on tour in the Far East, is much impressed with the beauty of the samisen, the guitar-like instrument in popular use in Japan.

Vanderpool—An unusual compliment was recently paid to Frederick W. Vanderpool, the song composer, when he was informed in a letter from Harold Hurlbut, the American tenor, who is studying with Jean de Reszke in Nice, that "Values," one of Mr. Vanderpool's songs, had made a splendid impression upon the great Polish tenor and teacher. Mr. Hurlbut is singing the song on a number of programs in France this winter.

Schmitz—In the belief that E. Robert Schmitz had fallen from his automobile one recent night, a search was conducted for him along a Missouri road. At the very time, however, Mr. Schmitz was delighting a large audience at Mexico, Mo. The pianist, having missed his train from St. Louis, commissioned an automobile to take him to Mexico in time for his concert. When darkness came the driver stopped at a small town to get his bearings and, unknown to him, Mr. Schmitz also left the car. Returning to his wheel, the driver did not miss his passenger until a sudden crash broke the rear spring. Frightened by the open door of his car and the absence of Mr. Schmitz, he telephoned the authorities that there had been a serious accident. Meanwhile, the pianist had caught a passing train and was giving his belated program, even though his dress suit was far away in the broken car.



Fanning Program Shows Hidden Humor

"Can Cecil Fanning have a strange sense of humor in program-making?" asks *Spectator* of Portland, Ore., "or was his program last Monday evening a matter of chance? Whichever it was, it caused more than one smile. Running from left to right, instead of up and down, it read thus: 'A Battle Prayer,' 'Gesu Bambino,' 'Ring Out, Wild Bells,' 'The Wanderer,' 'Wandering,' 'Whither?' 'Edward,' 'Standin' in de Need ob Prayer,' 'Meet Me by Moonlight Alone,' 'Oh, No, John!' 'Nocturne,' 'The Time for Making Songs Has Come,' 'Then Speak,' 'The March Call.' It sounds to us rather as if Mr. Fanning made up his programs with a ouija."

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Musical Menus

DEAR CANTUS:

The expression, "fed up on music" does not seem so very ridiculous when you find on a menu, the following:

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Filet Mignon à la Mary Garden
Chicken Patti
Pêche Melba
Geraldine Farrar Chocolates.
C. T. JR

* * *

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"By the river" high or low.
"Let us give thanks" for women's voices.

Acidisms

[by Winthrop Parkhurst]

Now that President Wilson has finished composing a number of pretty notes, will President Harding perhaps give us one nice long rest?

* * *

Since the National Symphony Orchestra is to be amalgamated with the Philharmonic, and Bodanzky, Stransky and Mengelberg are all to conduct the new organization, why not call it "The Love of the Three Kings"? That's an operatic title perhaps, but at any rate Carnegie Hall will soon be making its appearance as a merry garden.

* * *

Paderewski has definitely announced his retirement from the concert platform. Concealing our sadness with mirth, could one say that the Pole had furlled its flag?

* * *

A propos of a busy Shakespearian season in the theatres roundabout, it may be permissible to remark that Will also knew something about music. At least he once made a musical definition which promises to stand forever. He said, "The rest is silence."

* * *

[From *The Etude*]

Q. What is a Minuetto?
A. A piece that you can play through in one minute.
Q. Define "Form" in music.
A. Well—it is not good form to applaud by stamping your feet—you should clap your hands.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

The Minnie Hauck Fund

Question Box Editor:

Is it true that Minnie Hauck is still living and that she is practically destitute somewhere in Europe or did she die in 1912 as was reported? Is the Minnie Hauck Fund still in existence? If so, where should contributions be sent?

MRS. IRVING K. PARK.

Athens, Pa., Feb. 21, 1921.

The report of Minnie Hauck's death

in 1912 was a false one. The singer is living in Lucerne, Switzerland, and is very poor and nearly blind. The fund is still in existence. Contributions should be sent to Albert Morris Bagby at the Waldorf-Astoria, New York. The fund, now amounting to about \$6,000, is held in trust in this country, and a monthly income is sent to the singer. Contributions are earnestly desired as it will be seen that the income from the sum already subscribed, is not a very large one.

? ? ?

Whereabouts of Franz Emerich

Question Box Editor:

Can you tell me if vocal teachers by the name of Emerich, husband and wife, who before the war were in Berlin, are still active teachers and where one could find them? They taught Florence Easton and Putnam Griswold.

Contemporary American Musicians

No. 159
Lotta Madden

LOTTA MADDEN, soprano, was born in Chicago, Ill., her mother being a French actress. She obtained her early education in the schools of Fort Scott, Kan., and later attended the Forest Park University, St. Louis, Mo. She received her earlier musical education in America under Francis Powers, Frank Wilbur Chace, Victor Maurel and, most recently, under Sergei Klibansky.

Miss Madden appeared in public for the first time at

the age of five years and she continued making appearances at various occasions until she sang her first important engagement in 1910, when she was soloist with the Seattle Symphony Orchestra under the baton of Henry Hadley. Miss Madden made her New York debut March 11, 1919, at Aeolian Hall. Since this recital she has given three other recitals in this city. She has also appeared as soloist with the Philharmonic Orchestra of New York under Josef Stransky, and with the National Symphony under Walter H. Rothwell, and has been assisting artist with many prominent clubs. She has made a concert tour from coast to coast, appearing with leading clubs and orchestras. Miss Madden also holds the solo position in one of New York's leading churches and is associate teacher at the Sergei Klibansky studios. She makes her home in New York.

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Also, who taught Carolina Lazzari before she went to William Brady?

EVELINE CALBREATH.

Portland, Ore., Feb. 15, 1921.

We have been unable to get any information about Franz Emerich. Miss Easton says she has heard nothing of them since before the war. If you write to Dr. Edgar Istel, Mecklenburgische Strasse 21, Berlin-Wilmersdorf, he may be able to give you Emerich's address. By the way, Miss Easton was never a pupil of Emerich though she did study for a few weeks with his wife. Carolina Lazzari studied for several years with William Stickle, also with Harriet Avery Strakosch.

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Operatic Sopranos

Question Box Editor:

Can you give me Mme. Calvé's address? I understand she is in France. Where is Mme. Melba and is the report true that she is seriously ill? What is Alma Gluck's real name? I understand she changed her Rumanian name when she came to this country. Please give me Mr. Gigli's address also.

W. JAMES DUNCAN.

Massillon, Ohio, Feb. 23, 1921.

Saerchinger's "International Who's Who" for 1918, gives Mme. Calvé's address as Chateau Cabrières, Aguessac, Aveyron, France. Mme. Melba is at present on the French Riviera recovering from a mild attack of influenza. Alma Gluck's maiden name was Reba Fiersohn. She married Dr. Gluck, hence, the name she uses professionally. She is now the wife of Efrem Zimbalist, the violinist. Address Mr. Gigli in care of MUSICAL AMERICA.

? ? ?

Kreisler's Caprice

Question Box Editor:

Will you please give me the correct pronunciation of "Kreisler's Caprice Viennois"?

OLIVE T. MATTHEWS.

Scotia, Cal., Feb. 10, 1921.

The first syllable of the violinist's name rhymes with "rise," not with "ice." The title of the work is pronounced "Kappreece Vyennwah" the latter word in two syllables, the first syllable rhyming with "then."

Hucbald

Question Box Editor:

Who was Hucbald? When did he live and what is his relation to music?

ARTHUR WALTERS.

New York, Feb. 24, 1921.

Hucbald was a monk who was born about 840 A. D. and died at St. Amand near Tournay about 932. He was one of the first persons to formulate a system of notation and harmony. Two copies of his work on Harmony, "De Harmonica Institutione" have been preserved, one in the Paris Library and the other at Corpus Christi College, Cambridge, England.

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Practice Records and Leon Lafitte

Question Box Editor:

Regarding the communication of William J. Gillen, I also would appreciate some further information on the subject of making practice graphophone records.

Regarding William E. Stith's letter concerning foreign singers, did not Léon Lafitte sing with the old Boston Opera Company some six or eight years ago, during the régime of Russell? Or was it a tenor of a very similar name?

WILLIAM C. DUGAN.

Vanceburg, Ky., Feb. 10, 1921.

Write to Minnie Carey Stine, 145 Audubon Avenue, New York, for detailed information. The records cost \$125 each and this entitles you to two ten-inch records of every song made. Léon Lafitte did sing with the Boston Opera Company during the Russell régime. Our correspondent in Lawrence, Mass., wrote to us to this effect after Mr. Stith's inquiry was answered. The records of the organization are not available to us which is why the error occurred. Thank you for the correction.

? ? ?

Katharina Klafsky

Question Box Editor:

Did Katharina Klafsky, the celebrated German singer, ever sing in America? If so, when? Is she still living, if so, where?

OTTO KRANICH.

Cincinnati, Ohio, Feb. 20, 1921.

Frau Klafsky sang leading Wagnerian rôles in America with the Damrosch Opera Company in 1895-1896. She died in Hamburg, Sept. 22, 1896.

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501 Fifth Ave., New York

Jean-de Jong Benefit Recital for College

WINTER PARK, FLA., Feb. 25.—For the benefit of the Rollins College Endowment Fund, a recital was given at the Rollins College Conservatory of Music by Daisy Jean, 'cellist, and Marinus de Jong, pianist. Miss Jean had Gabrielle Radoux as her capable accompanist. With numbers by Chopin, Glazounoff, Balakireff, Borodine and Liszt, Mr. de Jong won favor, while Miss Jean was applauded in a Concerto by Servais and arrangements of numbers by Bruch, Debussy and Saint-Saens, as well as Popper's Rhapsodie.

Spring Dates for Florence Ferrell

Following an unusually active winter, Florence Ferrell, soprano, has many engagements booked for the spring. On March 6 she is appearing as guest soloist for Vespers at the South Congregational Church of Brockton, Mass.; on March 8, in recital before the Atlanta Club at Swanscott, Mass.; on March 23, as soloist in a concert at Brockton, Mass., with an orchestra recruited from the Boston Symphony personnel, and on April 18, as soloist with a chorus of glee clubs, in Lynn, Mass. Negotiations are pending for a recital in Montreal early in April.

WICHITA, KAN.—A new plan will be followed by the management of the Friends University Glee Clubs, under the direction of Lucius Aides. Instead of sending the Girls' Club and the Men's Club on separate concert tours, the forces will combine in much of their work, and during the Easter holidays will appear in concert in a number of towns of southwestern Kansas.

Edgar Kiefer, Newark baritone, now on tour with the "Chu Chin Chow" company, will spend the spring in New York in order to resume his studies with David Bispham.

HOUSTON, TEXAS.—George W. Heinzelman, organist at the First Methodist Church, gave a recital recently at Trinity Episcopal Church, following the Choral Evensong by the choir under the direction of Mrs. W. H. Hogue. Other organists who have participated in recent concerts at Trinity are Horton Corbett and Mrs. L. R. Kier.

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Pittsburgh Greets Annual Operetta Joyfully



Scene From This Year's Opera by Harry Austin, Pittsburgh Organist, Entitled "See Him Go"

PITTSBURGH, Feb. 13.—Once a year Harry Austin, organist of Trinity Church, puts on an operetta. He writes the book, music and dialogue and then he arranges with a New York costumer to take care of the wardrobe. How he can make his fifty choir boys act and sing as admirably as they do is a mys-

tery. The operetta is given a number of times in Pittsburgh and is then taken out on the road for a series of performances.

This year's operetta was "See Him Go" and has to do with—well, what an operetta should deal with, namely a princess and some kind of an heir appar-

ent travelling incognito or thereabouts. The one vast difference between Mr. Austin's operetta and a Broadway musical show is that the Trinity product is musical; every singer is a soloist, and as to the "beauty chorus" it can carol in a way to arouse envy in a Manhattan producer. H. B. G.

CHICAGO HEARS MENGES
AS SYMPHONY SOLOIST

Violinist Makes Fine Impression as
Stock's Aid in Second of
Week's Concerts

CHICAGO, Feb. 26.—The schedule of the Chicago Symphony usually contemplates at least two different programs each week in Chicago. On Thursday night came the ninth of the series of popular concerts before a crowded and enthusiastic audience, with Tchaikovsky's Fifth Symphony as principal number and many compositions of lesser length, such as Grainger's "Molly on the Shore" and Glazounoff's second "Concert Waltz" to add to the general good feeling.

The subscription concert on the following afternoon introduced a number of revivals that had not been heard for several seasons. The Handel Concerto in F Major opened the concert, a stately, aristocratic, genial number. Conductor Stock played the four movements through without pause, suppressing the applause that threatened to break out at the end of each section. Then came the Rimsky-Korsakoff "Scheherazade" Suite, played with delightful and unblemished tone.

After the intermission, appeared the soloist of the afternoon, Isolde Menges, who played Bruch's First Concerto for violin. She played it with much expertness, using a persuasive tone and many varieties of shadings, displaying great musical intelligence and fine artistic sensitiveness. Her technique was clean and perfectly certain.

The program closed with Georg Schumann's melodious and lively overture, "Springtime of Love." E. C. M.

Namara Has Ovation at Ithaca With
Cleveland Symphony

ITHACA, N. Y., Feb. 26.—Marguerite Namara, soprano, was soloist here recently with the Cleveland Symphony, Nikolai Sokoloff, conductor, being given a great ovation. The audience, composed largely of students of Cornell University, was insistent in its demands for encores, but these could not be given as there was no music except for the numbers on the program.

Elshuco Trio Offers Program of Chamber Music in Chicago

CHICAGO, Feb. 26.—Some uncommonly persuasive chamber music playing was heard this morning when the Elshuco Trio appeared in the foyer of Orchestra Hall, under the auspices of the Musical Guild of Illinois. It was the first appearance of the organization in this city, although its separate members, Aurelio Giorni, pianist; Elias Breeskin, violinist, and Willem Willeke, 'cellist, had been heard before, either separately or with other organizations. The program consisted of two complete trios, Schubert's E Flat Op. 100, and

Arensky's D Minor, Op. 92, together with separate movements from works by Lekeu and Andrae. The combination of beautiful tone and sympathy in ensemble playing made the performance as attractive as any trio work that has been heard here in years. E. C. M.

NEW POST FOR RATTIGAN

Appoint New England Musician Director
of Boston Cathedral Choir

BOSTON, Feb. 23.—New honors were accorded James H. Rattigan, one of New England's best-known tenors and oratorio singers, when Cardinal O'Connell recently appointed him director of the Cathedral choir, to fill the vacancy caused by the recent death of Pio De Luca. Mr. Rattigan was a soloist twice for the Boston Symphony Orchestra and is a pupil of Isadore Luckstone of New York. He comes to the Cathedral from St. Cecilia's Church in the Back Bay, where he was choir director for about six months. The new director is also a notable portrait painter and a graduate of the Museum of Fine Arts and Beaux Arts in Paris. One of his paintings is now on exhibition at the Algonquin Club. W. J. P.

Approved Bill Dooms Sidewalk Ticket
Speculators

ALBANY, Feb. 26.—Governor Miller has given approval to the bill prohibiting ticket speculators and their agents from offering tickets for sale in public thoroughfares or from doorways. He has indicated his impression that the companion bill to limit profits to fifty cents in excess of box office rates was unconstitutional, but he is giving further consideration to the measure from this aspect.

Rothwell Congratulates Harold Morris

Harold Morris, the pianist-composer, who makes his home in New York, received a telegram of congratulation from Walter Henry Rothwell, conductor of the Los Angeles Philharmonic Orchestra, on the performance of his "Poem" by the orchestra on Feb. 18 and 19. Mr. Rothwell's message read: "Your 'Poem' splendidly performed Friday and Saturday. Big success. Details follow." The work has been played in other seasons by the New York Philharmonic and the Cincinnati Orchestras.

New Haven Choral Art Choir Renamed
in Honor of Horatio W. Parker

NEW HAVEN, CONN., Feb. 25.—The Choral Art Choir, at its annual meeting held recently, voted to change the name of the organization to the Horatio Parker Choir in honor of the late Dr. Horatio Parker, American composer and dean of the faculty at Yale School of Music. Dr. Parker was the conductor of the Choral Art Choir for several seasons. The choir sang in the three presentations of Parker's Ode, "A. D. 1919." A. T.

BUFFALO GREET'S NATIVE
ARTIST IN PIANO RECITAL

John Meldrum Meets with Success at
Return—Hambourg Trio and
Birgit Engell in Concerts

BUFFALO, N. Y., Feb. 27.—John Meldrum, the pianist, proudly claimed by Buffalo as one of her talented musicians, gave a recital the evening of the 15th under the direction of Mai Davis Smith. Mr. Meldrum played a taxing program with skill, always lovely tone and with the spiritual insight that marks the true artist. His success was substantial.

The Buffalo Conservatory of Music presented the Hambourg Trio of Toronto Feb. 17. Jan and Boris Hambourg, violinist and 'cellist, with George Reeves at the piano, gave a smooth and colorful performance of the program numbers. Much interest centered in the playing of Boris Hambourg, who is a member of the faculty of the Institute, but the ensemble work of the trio was so excellent that the question of differentiation among the players can be put aside.

The musical program given in conjunction with the celebration of Washington's Birthday by the D. A. R. was made especially charming by the singing of Agnes Preston Storck, soprano, accompanied by the Duo-Art piano.

Arnold Cornelissen, pianist-composer, a member of the faculty of the Buffalo Musical Institute, presented the program of the evening Feb. 22 under the auspices of the Institute. Mr. Cornelissen's Sonata for Viola and Piano in F Minor, a work of interesting character, was given a fine performance with the composer at the piano and Meyer Balsom playing the viola. The program was further enhanced by a solo group for piano effectively played by Mr. Cornelissen.

Edith Jupp, lyric soprano, made her formal debut as a recitalist Feb. 24. Miss Jupp presented a program of distinct musical value, eminently fitted to display her gifts. Her success was emphatic. Miss Jupp had the valuable assistance of William Reddick at the piano. This concert was given under the direction of Mai Davis Smith.

Birgit Engell, Danish soprano, appeared in the artist course of the Chromatic Club Friday evening. Mme. Engell is a singing artist of much charm and she has interpretative ability of a high order. Coenraad v. Bos accompanied her sympathetically.

Louis Siegel, violinist, gave a program of interest before the Chromatic Club Saturday afternoon. F. H. H.

WICHITA, KAN.—An interesting musical program was given at the last meeting of the Twentieth Century Club in the First Presbyterian Church, by Mrs. Lucile Kells Briggs, pianist, and Mrs. Grace Munn Kirkwood, soprano. Mrs. Elsie Randall Needles sang two groups of songs at a recent meeting of the Saturday Afternoon Club.

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

An Ambitious and Talented Lad Needs Aid

To the Editor of MUSICAL AMERICA:

I am a boy fifteen years old and have developed a strong desire for music. People who have heard me play believe that I can be developed into a real violinist. Unfortunately I am a son of poor parents and while my parents are trying to do all in their power to give all their children the best education they can possibly afford, I know that it would be impossible for me to accomplish my desire that is to become a famous violinist for the following reasons: first, my father is making a salary that is not even adequate to take care of such a large family, second, we are located in the South far away from real musical conservatories and I see that the chances for my further advancement in music are not very encouraging. I have taken music lessons in this city from the very best teachers that we have, and thus far I am in Kreutzer's Caprices and I play De Beriot Concerto No. 9, and Romance by Wieniawski and also study Sevcik's Book 4. I am leader of our orchestra and organizer and director of the Selma Y. M. C. A. Boys Bank, 30 in number. I also play baritone.

I am writing you this letter not to flatter myself but for the purpose of interesting you so you may advise me what course to pursue in order to accomplish my desire and to become a famous musician if possible. Is there any philanthropist that you know of who would be interested in helping me to become what I desire to be? I am a student of the

Selma High School in my third year and have received all the honors and medals that is within the gift of this school. This can be proven by our school authorities.

The music I mentioned in this letter I was informed by my teacher shows that I am displaying the talent of a genius. These words were substantiated by a number of other talented musicians in this territory. Won't you help me to become what I desire to be? I would appreciate very much if you would read this letter carefully as it comes from the depths of my heart and let me hear from you what course to pursue in order to accomplish my desire.

ISADORE ROISMAN.

P. S. I am willing to go anywhere and do anything honorable to become a famous musician. Please help me.

Selma, Ala., Feb. 4, 1921.

The Situation in Port Huron, Mich.

To the Editor of MUSICAL AMERICA:

In your issue of Jan. 22 was printed a letter signed "A Reader," of Port Huron, inviting pianists or violinists or both to come here, equip a studio and give lessons, saying the town is "overcrowded with talent" but "not supplied with pianists or violinists who could meet the issue." I have been asked to correct the statement in this letter which has been widely read, commented on and pronounced most unfair, not only to the present teachers of the town but to the outsiders who are writing in for information hoping to locate here. We have already teachers of violin, piano and voice, well trained in the best schools for the work which they are engaging in. For the very few who might desire other training, there remains Detroit, with its fine conservatories and innumerable musical treats, two hours away, with a trolley every second hour. A young violinist of merit recently made the attempt to locate here as teacher but after a few weeks found the situation covered and left for other fields.

Port Huron welcomes all musicians warmly always, but when they come expecting to gain their livelihood by teaching, it is best the truth should be clearly stated; no false hopes held out; the field is covered.

ANOTHER READER.

Port Huron, Mich., Feb. 21, 1921.

American Music in Europe

To the Editor of MUSICAL AMERICA:

Let me express the gratification I have in knowing that the ideal toward which we have all been working, either quietly or through and with means at our disposal, is so rapidly taking material shape. I refer to the formation of a National Musical Institution and the addition of a Secretary of Fine Arts to the President's cabinet.

It is a fine thing and one which is destined to meet a great need through the crystallization of diverse elements, all of which play their parts in our national life. You and those who have been able to work with you are to be congratulated.

Now just a word about American music abroad.

Despite the fact that several concerts have been given during this season here in Paris, either by Americans or devoted—at least in part—to American music, I do not feel that the elements presented have always been really representative

either of the calibre of our native artists or of the compositions which our men and women have turned out.

For something over a year I have been writing to different friends in America with the object of securing a selected lot of things which will serve really to represent America. Already I have had a splendid reading of Arthur Berg's "Raven" arranged for.

Wishing you and your entire organization a most prosperous New Year,

EUGENE NOWLAND, A. R. C.

Recorder to Commission to Europe.
Paris, Jan. 21, 1921.

The "English" of Foreign Singers

To the Editor of MUSICAL AMERICA:

We hear so much of pronunciation and diction these days, and I am wondering if foreigners arriving in our midst, especially singers, give the same attention to our language as our students do when they go abroad.

The other evening I attended a concert, and an Italian sang two songs by an American composer. The signor should have been and surely was complimented on his bravery in wrestling with new words. But the poor songs were murdered. "I ainvy de wose dat may dake dee" (I envy the rose that may take thee), instead of being a beautiful thought became a joke, as well as almost every other line the tenor attempted. Let us hope that other foreigners in the audience lost no time deciding to get to the niceties of English and, correctly spoken and sung, English is just as beautiful a language as any other, in fact far more musical to the ear than some we hear on our travels.

SUBSCRIBER.

New York, Feb. 10, 1921.

Says Translation Destroys Soul of Lieder

To the Editor of MUSICAL AMERICA:

Kindly permit an old subscriber to add a few words to the many that have been written on the inexhaustible topic of the use by singers of translations in preference to the original texts, especially of

well known German compositions.

It is not my intention to contradict what Francis Rogers says in his letter in the issue of Jan. 1 except, perhaps, his denial that the singing of German songs in English is ineffective; for ineffective it is and must be to those whose ears first drank in the divine melodies of the great masters to words for which they were by them intended, and the separation of which must have much the same effect as the disintegration of body and soul.

What Mr. Rogers further says is largely true, but he does not say the whole truth, nor yet the half. There are more than two sides to this much-discussed question, and it is not for anyone to come and say this is all wrong, and the other is right.

Only this week Cecil Fanning delighted us, among other goods things, with that beautiful old song by the almost forgotten Friedrich Himmel, "Vater ich rufe Dich," but alas! Mr. Fanning chose to sing it in the English, as likewise a group of three Schubert songs. I could not help but feel how much of the meaning and effect of the original words of these songs was lost in the translations. To those in the audience to whom these master songs are unknown (and they are many) they mean but little, whether sung in the original or a translated text. They come, primarily, hoping to hear some songs they know and love, and if perchance there are two or three such on the program, and a popular little encore or two, they are well-nigh satisfied, and go home feeling that they have had almost as good a time as if they had gone to see their favorite star at the movies: in enviable unconcern and ignorance as to the ink that is being spilled on their behalf in a fruitless attempt to better conditions for them, and to make palatable for them music which is not at all essential to their happiness.

L. KRAFFT.

Portland, Ore., Feb. 1, 1921.

Strengthening the Link Between Interpreter and Creator

To the Editor of MUSICAL AMERICA:

Music, unlike all the other fine arts, finds expression in both its creation and interpretation. Since it is an accepted

[Continued on page 29]

A Smashing Record!

SORRENTINO

Sings 2 Concerts in 48 hours in the same city. Akron requests a second concert after his tremendous success at the first.

Feb. 5, 1921

Feb. 7, 1921

His 3rd appearance in Akron



AKRON JOURNAL:

There is everything that is colorful about young Sorrentino's voice. It is of power and yet capable of tender delicacy. His voice is lyric in quality, abounding in temperament and exquisitely manipulated. First there is natural beauty and then art. Sorrentino has been marked for success by his splendid singing, which is that of a star, the like of which flashes a very few times in a generation.

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THE OPEN FORUM

[Continued from opposite page].

truth that the creator must know the laws which govern his art (in music these being the laws of rhythm, melody and harmony) it necessarily implies that the interpreter who is to deliver the creator's message to the people, must master the same laws.

The mere knowledge of laws, however, would only help perfect the outward form of music, leaving it in other respects a cold, lifeless piece of statuary. Into this musical form it is therefore necessary to breathe life in order to comprehend the inner spirit of a creation, before one can be said to have resurrected the emotions of the composer. To do this, however, one needs imagination—that unique faculty, which, as the bridge-chord between creator and interpreter, enables the artist to penetrate into the mysterious depths revealing the hidden treasures underlying each artistic composition.

We are now anxiously led to inquire "what is to be done to build that wonderful faculty of imagination?" The answer is quite simple, "learn to train the mind musically through the ear." To this end the student who takes full advantage of the studies in the theory of music and the work in ear-training, is afforded the finest stimulus toward hearing with the "inner ear," and seeing with the "inner eye." A mastery of these subjects begins by widening the student's scope of appreciation and continues little by little to broaden his capacity for the enjoyment of the more complicated forms in music. In short, they open new vistas hitherto undivulged.

Theory and ear-training may therefore be called the cornerstones of imagination as well as that musical broad-mindedness so ardently sought after by the sincere student who aspires to some day lay a just claim to our rich musical heritage as a mature artist, it will be his sacred service to bring that light into the heart of the world. Thus by the training of the imagination, that wonderful source whence all true inspiration

springs, one becomes gradually equipped to fulfill the dignified mission as interpreter—the sole medium between the creator and the people—and the reward for this noble service will be reaped in the fulfillment of the same.

MAX PERSIN

New York, Jan. 1, 1921.

D'Albert's Musical Education

To the Editor of MUSICAL AMERICA:

Seeing the following lines in MUSICAL AMERICA of Dec. 11, "Eugen d'Albert, born in England, educated in Germany," etc., do you not think it would be fairer to give credit also to England for the musical education d'Albert did receive there at the National Training School for Music, London (afterward the Royal College of Music), where he was a student for five years receiving his education free, as he had obtained one of the Royal Scholarships? Eugen d'Albert had the advantage of studying with such eminent musicians as Arthur Sullivan, John Stainer, and others—Ernst Paur among them.

It was my good fortune to be a student there at the same time, and d'Albert's progress was a matter of great interest to all of us students. His musical education there was a stepping-stone to his career as a brilliant pianist and composer later on. This fact has so often been ignored, but it may be of interest to some who believe in the Golden Rule and giving the "devil his due."

CLARA ROSS RICCI.

Wheeling, W. Va., Jan. 15, 1921.

Leman Pupil Appears in Allentown

ALLENTOWN, PA., Feb. 19.—At the recent concert of the Allentown Symphony Orchestra, Lloyd A. Moll, conductor, at the Lyric Theater, the audience was stirred by the playing of John Richardson, a thirteen-year-old violinist of West Philadelphia, who is a pupil of J. W. F. Leman, conductor of the Steel Pier Orchestra at Atlantic City, and well known as a teacher in Philadelphia. Cecil Richardson, the young violinist's brother, accompanied him at the piano. His offering was the Second Concerto of Wieniawski. In response to the applause he gave also the "Caprice Viennois" of Kreisler and the familiar Minuet in G of Beethoven.

Salzedo Harp Ensemble Plays at Converse College

SPARTANBURG, S. C., Feb. 26.—The Salzedo Harp Ensemble gave a concert here on the evening of Feb. 16, in the auditorium of Converse College under the auspices of the Woman's Music Club and Converse College. The Tri-State Medical Association, composed of physicians of Virginia and the Carolinas, was in session in Spartanburg at the time and its members were honor guests at the concert. The Salzedo concert was the last of the winter course.

D. G. S.

Song by A. Walter Kramer

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Price 50 cents.

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LOUIS KREIDLER

Baritone (Chicago Opera Company)

WHITE-SMITH MUSIC PUBLISHING CO.

BOSTON NEW YORK CHICAGO

PHILADELPHIA RECORD

Feb. 20, 1921

Miss Crosby a Distinct Success with Orpheus Club

The soloist of the evening, Phoebe Crosby, made an instantly favorable impression.

Seldom does an unknown young singer receive such an ovation as was given Miss Crosby following her first group of songs.

Miss Crosby has a brilliant voice of exceptionally good quality which she uses with skill and discretion.

Kitty Beale Concludes Tour of Northwest and Coast with Amato



Photo by Mabel Curtis

Kitty Beale, Soprano, and Pasquale Amato, Baritone, of the Metropolitan Opera Company, Photographed with Their Party on Their Western Concert Tour

As a souvenir of her tour of the Northwest and the Pacific Coast with Pasquale Amato, baritone, Kitty Beale, soprano, also of the Metropolitan Opera Company, has brought back with her a picture of their party. Mr. Amato is shown on the extreme left, with Miss Beale next him, and William Tyroler, their accompanist, next to her. Mr.

Tyroler was with the artists for their entire tour, which comprised fourteen concerts. On her way back to New York, Miss Beale appeared in Philadelphia in joint recital with Toscha Seidel, the violinist, and Hans Kindler, 'cellist, at the Metropolitan Opera House, on Feb. 1. The following day she appeared with Mr. Amato in Montclair, N. J., in the High School Auditorium.

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NEW YORK, N. Y.

HEAR MAY PETERSON IN LOS ANGELES

Soprano Sings with Philharmonic—Present Program of Local Composers

LOS ANGELES, CAL., Feb. 26.—May Peterson was the soloist at the concerts of the Philharmonic Orchestra in the auditorium, Feb. 18 and 19. Her numbers were the "De Vieni" from "Figaro" and "Depuis le Jour" from Charpentier's "Louise." She sang with clarity of tone, and with a style and finish that won her the commendation of the audience at each concert. The orchestra played with characteristic effectiveness, the "Figaro" overture, Charpentier's "Impressions of Italy," a tone poem by Morris on Tagore's "Stream of Life" and Wagner's "Rienzi" overture. The Morris tone poem was the novelty of the program and was found to be not far removed from the commonplace in matter, though sufficiently formless to suit some modern taste.

The Saslansky Trio—Saslansky, violin; Kate Winter Hall, piano; Robert Alter, cello—played to a full house at the Sharon Theater Feb. 18. The program consisted of the Beethoven Trio in C Minor, the Sonata in D Minor and Trio in B Major.

A local composers' program of more than usual scope and interest, given at

the Ebell Club, Feb. 16, included two cello pieces by Gertrude Ross, played by Mrs. Axel Simonsen; songs from Cadman's "Sayonara," sung by Emma Porter Makinson with the composer accompanying; three Vernon Spencer piano pieces and a Fannie Dillon piece, Mrs. Halbert Thomas; Vincent Jones, Hans Sinne and Cadman violin pieces, Florence Taylor; Vernon Spencer and Grace Freebey songs, Mrs. Makinson; two Abbie Norton Jamison numbers by the Jamison Women's Quartet, and piano pieces by Tomford Harris, played by the young composer. Mrs. Matteson Jones read notes of local composers; Mrs. Grace W. Mabey presided. There were brief addresses by Vernon Spencer, Roland Dizzle, Hague Kinsey, F. H. Colby, Marion Ralston, Gertrude Ross, Mrs. Jamison, Mrs. Shank, Mrs. Stoll and others. The composers were entertained by the Ebell Club music section.

The Los Angeles Flute Club, which has a membership of about twenty flautists, enjoyed a program made up largely of flute works recently. Harry C. Knox, Eugene Ziegler, Harry Baxter, Leonard de Lorenzo, J. F. Lorenzo, W. E. Hullinger, Jay Plowe and S. T. Exley. The pianists were Mrs. Baxter, Mrs. Knox, Mrs. Wall and Mrs. Exley.

Alexander Stewart, representative of the Community Music interests in California, is arranging for a "music week" for Los Angeles, for May 29 to June 5. Fred W. Blanchard is president of an organization to superintend the work.

A. C.

Peterson-Berger Sonata in E Minor, almost, if not quite, a complete novelty to this city. He played with vigor and sturdiness that showed artistic sincerity and well developed musicianship, even though his interpretations failed to a certain extent in warmth of tone. His technique was excellent. Among other interesting numbers on his program were the Bach Chaconne and his own arrangement of several of the Paganini numbers for solo violin. A large audience applauded him cordially.

E. C. M.

NATIVE AND VISITING ARTISTS REGALE OMAHA

Homers Give Sterling Recital and Local Organization Offers Enjoyable "Mikado" Production

OMAHA, NEB., Feb. 26.—Interest during the past week has been divided between the presentation by the Ladies' Society of the First Congregational Church of Mme. Homer and Louise Homer, and the appearance of the Omaha Operatic Association in "The Mikado." The Homers attracted a large audience at the City Auditorium, presenting an artistic program in highly artistic fashion. Musically, the evening was one of joy—a fact attested by the warm applause and frequent recalls. As accompanist, Mrs. E. M. Latham was worthy of the artists whom she supported.

Much may be said in praise of the work of the Omaha Operatic Association, under the direction of James Carnal. Both male and female choruses were uncommonly good in tone quality, precision and rhythm. The action, both of chorus and principals, was spontaneous—indeed, would have done credit to a professional company. The rich contralto voice of Ruth Gordon was heard to advantage in the rôle of *Katisha*, while Charline Johnson, Mrs. Bradley Roe and Elsa Reese proved altogether delightful *Maid*s, the two former singing their solos most creditably. As *Nanki-Poo*, Lawrence Dods made a young lover grateful to the eye, as well as commendable from a vocal standpoint. Oscar Lieben delighted the audience with the humor of the *Lord High Executioner*, while Charles Gardner, Marcus Nielson and Walter Woodrow rose ably to the rôles of the *Mikado*, *Pooh-Bah* and *Pish-Tush*.

A symphony concert at the Rialto Theater on Sunday afternoon, under the baton of Harry Brader, was a notable event. Soloists were Frank Auer, cellist, and Julius Johnson, organist.

Ben Stanley is giving a series of organ recitals at Trinity Cathedral on Sunday afternoons of Lent.

E. L. W.

Graveure Re-engaged for Concerts in California Next Season

CHICAGO, Feb. 25.—Louis Graveure, who has been meeting with much success on his tour of California, will give two extra concerts in San Francisco. He has been engaged to return in January, 1922, and he will open his concert season on the Pacific Coast at the Exhibition Building, San Francisco, Jan. 8. Mr. Graveure and his manager, W. H. C. Burnett, will leave for Europe for a concert tour on June 1.

M. A. M.

San Diego Hears Louis Graveure in Sterling Recital

SAN DIEGO, CAL., Feb. 26.—Louis Graveure, baritone, gave a very interesting recital at the Spreckles Theater recently. His masterful interpretations and clear enunciation held a large audience closely through his entire program. Mr. Graveure is an artist of the first rank and his work on this occasion was of a characteristic sterling quality.

Lois Johnston, soprano, has returned to Detroit after a successful concert tour, during which she appeared in joint recital with Graham Marr in Chicago and with Philip Gordon in Bloomington.

OLGA STEEB AT PASADENA

Plays with Noack Quartet—Zoellners Give Farewell Program

PASADENA, CAL., Feb. 26.—Olga Steeb, pianist, and the Noack String Quartet, appeared at a musical tea, arranged by Hubach and Riggle, local managers, at the Hotel Maryland recently. Miss Steeb's technical and artistic ability were demonstrated in two groups which included Liszt's Polonaise in E. The string ensemble played the Dvorak Quartet in F, with smooth, mellow tone and intelligent phrasing.

The Zoellner String Quartet in a program at the Shakespeare Club house under the auspices of the Tuesday Musicale, presented the Beethoven Op. 18, No. 2, and Schubert's "Death and the Maiden" quartet. Fine artistic sense and admirable balance characterized their work. The Zoellners are now making a prolonged tour in the Middle West and East.

M. S.

Homers Enchant Sioux City in Recital

SIoux CITY, IOWA, Feb. 22.—Mme. Louise Homer and her daughter, Louise Homer, gave one of the best song recitals ever heard in Sioux City, at the High School Auditorium, last evening. Never has a local audience been more completely captivated. Perfect program building, the charm of the artists, the work of the accompanist, Mrs. E. N. Lapham, all went to make this a concert which will long remain in the memory of those who heard it. The Civic Music Committee was in charge. W. C. S.

CASE AND ALTHOUSE ON PORTLAND'S SCHEDULE

Tenor Offers Recital While Soprano Assists Apollo Club—Local Events Please

PORTLAND, ORE., Feb. 25.—Paul Althouse, tenor, made a strong and favorable impression at his initial appearance in Portland last week when he was presented in recital by the Elwyn Concert Bureau. His program was unusually interesting and appealed to both musicians and public. Mr. Althouse was cordially received by a large audience that demanded many extra numbers. An outstanding feature of his performance was his enunciation, which was distinct in all of his songs. Mr. Althouse had as accompanist and assisting artist Rudolph Gruen, who came into instant favor.

Anna Case, soprano, as soloist, and the Apollo Club of Portland gave a charming concert lately at the Public Auditorium, which was filled almost to capacity. Miss Case possesses a grace and charm irresistible. She had to give many extra numbers and bow acknowledgment innumerable times. Claude Gotthelf of New York was Miss Case's able accompanist.

William H. Boyer, leader of the Apollo Club, deserves great credit for the high standard he maintains at all concerts put on by this male chorus. Portland music-lovers are always sure of a treat whenever the Apollo Club appears. The accompanists for the club

were Edgar E. Coursen and May Van Dyck, pianists, and Ralph W. Hoyt, organist.

Last week's feature of the Sunday afternoon concert at the public auditorium was numbers by John Claire Monteath and Mrs. Blanche Williams Sergersten. Mr. Monteath sang the "Toreador Song" in fine style, while the aria, "I Will Extol Thee," by Mrs. Sergersten, was well received. Lucien E. Becker played a program of popular and semi-classical music on the pipe organ. As a result of bad weather the attendance at the popular concert was the smallest this season.

N. J. C.

SAN JOSE HEARS ALTHOUSE

Tenor Thrills Capacity Audience and Gruen Succeeds in Piano Solos

SAN JOSE, CAL., Feb. 26.—Paul Althouse gave a capital program in the Normal Assembly Hall, Feb. 17. New songs in French and English, works by American composers, and two operatic numbers, the "Vesti la Giubba" from "Pagliacci," and "Celeste Aida." The latter was the *pièce de résistance* but thoroughly enjoyable also were Robert Clarke's "The Blind Ploughman," Ward-Stephens's "Someone Worth While," Pearl Curran's "Life," and O'Hara's "The Living God" and "There Is No Death."

Rudolph Gruen disproved the theory that a good accompanist does not make a good soloist. In addition to playing all of the accompaniments in excellent style, Mr. Gruen delighted the audience with a group of numbers which included Chopin's Ballade in G Minor, Dett's "Juba Dance" and Rubinstein's Valse Caprice. He was six times recalled and granted two encores.

The concert was the sixth in the Colbert Course and proved the banner event.

Edward Schneider, a well-known composer of this city, has had a symphony accepted by Alfred Hertz for performance by the San Francisco Symphony next year.

Plans are being rapidly completed for the Festival of American Music which the Conservatory of the College of the Pacific is to give early in May. The Los Angeles Philharmonic will give the closing concert.

M. M. F.

Bruno Esbjorn, Violinist, Makes Début in Chicago

CHICAGO, Feb. 21.—Bruno Esbjorn, a violinist of Sweden, made his American debut at Kimball Hall yesterday afternoon. With Edgar A. Nelson at the piano, he began his program with the

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Philadelphia Enjoys Symphonic Fare When Stokowski Forces Return

Levitzi Heard as Soloist in Beeethoven Work—Orchestra Successfully Initiates Series of Three Supplementary Concerts—Non-Subscribers Appreciate Advantage Offered—Damosch Symphony Concludes Philadelphia Season—Plectrum Orchestra Demonstrates Artistic Possibilities

PHILADELPHIA, Feb. 26.—So far as orchestral music is concerned, recent events have brought to mind the ancient adage about the "feast or famine." Last week the Philadelphia Orchestra was engaged on one of the semi-occasional tours which deprives the home city of its customary symphonic fare and none of the visiting bands happened to be scheduled. This week, perhaps, as a reward for our cheerful sacrifice, we have been privileged to go to concerts every day, what with the several concerts of the returned Philadelphians, the visit of the Damosch forces and the appearance of a small and novel aggregation, the Plectrum Orchestra.

The feature program was that presented at the regular pair of concerts of the Philadelphia Orchestra in the Academy of Music. The three B's made the honey which Leopold Stokowski and the orchestra dispensed, and need it be said that there was much buzzing of approval from both packed houses?

Bach was represented by the Brandenburg Concerto in F Major which called for solo participation by violin, flute, oboe and trumpet, played by Thaddeus Rich, André Maquarre, Marcel Tabuteau and Ernest Williams respectively, all members of the orchestra. Beethoven had Mischka Levitzi as exponent, this being the talented young pianist's debut with the Philadelphians, though he has been heard here with other bands and in recitals. He gave a richly endowed performance of the Third Piano Concerto with efficient accompaniment by the orchestral forces. There was much maturity and mellowness in his conception.

The symphony was Brahms's Third in F, and the fine way in which Mr. Stokowski clarified the work and made manifest its meanings was an answer to those critics who hold that he is not an able interpreter of Brahms.

On Monday a "Popular Concert" was given by the Philadelphia Orchestra as the first of the three supplementary programs to accommodate the many who have been unable to gain admission to concerts in the subscription series. These programs are an experiment with the idea of augmenting the orchestra's season if there is sufficient public demand for extra concerts. On the test of the initial program, which was played to a big house of "paying" proportions, it would seem that the management has hit upon a happy thought. The Tchaikovsky program, given a fortnight ago, was repeated.

The Symphony Society of New York ended its very successful Philadelphia season on Tuesday night at the Academy of Music, giving the "London Symphony" of Vaughan Williams for the first time here. Philadelphians appreciate Mr. Damosch's consideration in bringing with him new things, especially important novelties still unacknowledged elsewhere. The audience heartily applauded the musical pictures of London.

Frieda Hempel was the soloist, singing the "Sweet Bird" air of Handel and the familiar aria from "Ernani." She was in excellent voice and accomplished her tasks brilliantly. The orchestra also gave the "Tannhäuser" Overture, resoundingly and feelingly, and two Debussy Nocturnes, "Fêtes" and "Clouds."

The Philadelphia Orchestra, directed by Thaddeus Rich, concertmaster and assistant conductor, presented the fourth

of the "campus" programs in the gymnasium of the University of Pennsylvania. The students were given a taste of the modern.

The Plectrum Orchestra, conducted by Joseph La Monaca of the Philadelphia Orchestra, who proved himself a competent leader, consisted of the usual plectrum aggregation supplemented by trumpets, horns and other instruments. This orchestra, which was organized in June, 1918, is composed of sixty players. Not only does it achieve meritorious musical effects, but it serves the purpose of showing that the plucked instruments are worth something artistically.

The sustaining qualities of the strings in the regular orchestra was missed in the classic numbers, which included the "Egmont" Overture of Beethoven and the "Jupiter" Symphony of Mozart. The organization was heard to real advantage in some works written especially with its possibilities in view. These included an "Entr'acte" by La Monaca, entitled "Nostalgia," which has much melodic beauty. The "Preludio Sinfonico" of Botticelli, written exclusively for plucked instruments, was another work given.

Henri Scott was the soloist, accompanied by Vito La Monaca. His suave yet robust bass-baritone was welcomed in Messager's "Long Ago in Alcalá," the Coat Song from "Bohème," and other numbers. W. R. M.

HAIL ERIKA MORINI

Young Virtuoso Gives Her Third New York Recital

Erika Morini, the girl violinist whose spectacular gifts have attracted the respectful attention of the cognoscenti, gave her third recital in Aeolian Hall on Sunday afternoon. The event attracted a large audience despite a driving rain.

The young artist again demonstrated her prowess in a program which included the Ernest F. Sharp Minor Concerto and a group. The big work was dispatched with wholesome vigor and, withal, grace and intelligence. The girl's tone is sonorous and true; her immense technique sets her apart among violinists. Her playing evoked rapturous applause.

SUNDELIUS TO SING "ELSA"

Metropolitan Soprano Will Be Heard for First Time as Wagnerian Heroine

Marie Sundelius, soprano of the Metropolitan Opera Company, will be heard in a new rôle there when she appears as *Elsa* in "Lohengrin" on March 19.

Last fall the cities on the route of the transcontinental tour of the Scotti Opera Company paid homage to the voice and art of Mme. Sundelius. This winter her parts in the new productions at the Metropolitan have brought her especial notice. Among other rôles, her *Nedda* was acclaimed. This will be her first leading Wagnerian rôle at the Metropolitan. Florence Easton has enacted the part thus far.

Althouse Featured in Oakland Series

OAKLAND, Cal., Feb. 21.—The concert here of Paul Althouse, tenor of the Metropolitan Opera, was the fourth and one of the most successful events in the LeFevre-Brusher Concert Series. Before the audience which gathered in the Oakland Auditorium Opera House, Mr. Alt-

house and his assisting artist, Rudolph Gruen, pianist, delivered a program which had to be extended with extras. Mr. Althouse's initial group included Scontrino's "Dimmi Perché," Burgmeier's "Il Mandolino," Duparc's "Le Manoir de Rosamonde," Massenet's "Le Sais-tu" and Fourdrain's "Chevauchée Cosaque." The tenor also gave an aria from "Aida" and two groups of songs by American composers. Mr. Gruen's solos, to which he gave two encores, were compositions of Chopin, Dett and Rubinstein.

Philadelphia Orchestra Offers Novelties to Wilmington, Del.

WILMINGTON, DEL., Feb. 21.—Leopold Stokowski and the Philadelphia Orchestra offered a decidedly novel program for their fourth concert in Wilmington. The principal number was the relatively new Chausson Symphony in B Flat. This was followed by the Concerto for cello in A Minor by Saint-Saëns, with Michel Penha as soloist. The Funeral March and Final Scene from "Götterdämmerung" concluded the concert. Mr. Penha gained in favor on this, his second, appearance as soloist here this season. T. H.

Namara as "Micaela" in Chicagoan's Gala "Carmen" at N. Y. Finale

Marguerite Namara has been especially engaged to sing *Micaela* in an all-star performance of "Carmen," with Garden and Muratore, to be given on the closing night of the Chicago Opera Association's New York season, Saturday night, March 5. This engagement revives the rumor that Mme. Namara will again be a member of the Chicago Opera next season under Mary Garden.

Bid "Bon Voyage" to Eleanor Reynolds

A farewell tea was given at the studio of Mme. Nana Genovese in the Metropolitan Opera House Building, last Sunday afternoon, for Eleanor Reynolds, contralto, who sailed on Tuesday on the Rotterdam for Europe. The affair was arranged by Miss Reynolds's manager, Annie Friedberg. Among those present were Mme. Genovese, Coenraad v. Bos, Mr. and Mrs. Alfred Hirsch, Mr. and Mrs. Salvatore Fucito, Mrs. Agnes Rice, Captain and Mrs. William Reynolds, Mr.

Kingston, S. Bottenheim, S. B. Driggs and Milla Picco. Miss Reynolds sang several songs by Brahms. She will return next season for an extended concert tour.

Bori, Crimi, Agosti and Warnke Soloists at Metropolitan Concert

The fifteenth Sunday Night Concert at the Metropolitan was given on the evening of Feb. 27. The soloists were Lucrezia Bori, soprano, and Giulio Crimi, tenor of the company, and Guido Agosti, pianist, and Heinrich Warnke, cellist. The orchestra was under the baton of Giuseppe Bamboschek. Miss Bori offered a cavatina from "Don Pasquale," and in the second part a group of songs by Berlioz, Donaudy and Valverde. Mr. Crimi sang an aria from "Forza del Destino" and a group of Neapolitan songs. Mr. Agosti played with the orchestra a Burlesque by Strauss, the length of which robbed it of any humor, and a group by Chopin and Liszt. Mr. Warnke offered a concerto by Klughardt. The orchestra played the Overture to "Rienzi" and the ballet from Massenet's "Le Cid." Wilfrid Pelletier was accompanist.

Reuter Opens Artist Course in Topeka

TOPEKA, KAN., Feb. 19.—The first number of the Washburn College Artist Course brought Rudolph Reuter, pianist, in recital. Interesting novelties, among them Dohnanyi's "Winterreigen" Suite, Borowski's Prelude in A Flat and Busoni's "Christmas Night," all executed with precision and clarity of technique, roused the enthusiasm of a large audience. Several encores were given in response to the applause. H. V. S.

Berumen to Appear with Cleveland Symphony

Ernesto Berumen, the pianist, will be soloist with the Cleveland Symphony in Muncie and Fort Wayne, Ind., on April 5 and 6. He will play the Liszt Hungarian Fantasy. Mr. Berumen has been extremely busy since his last Aeolian Hall recital last December. On March 5 he gives a recital at Sweet Briar College, Va., and New York University will hear him on March 29.

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Music Makes for Greater Efficiency Among Worcester Workers



Musical Activities Have Brought Increased Happiness to Employees of the American Steel & Wire Company at Worcester, Mass. The Photograph on the Left Shows the Combined Orchestras of the Works, That on the Right the Massed Bands. C. S. Marshall, District Superintendent, Who Has Given Much Time to the Different Organizations, Is Pictured in the Circle

WORCESTER, MASS., Feb. 28.—Commerce and art have joined hands in the American Steel & Wire Company's plant in this city, with the result that Worcester has made rapid strides toward becoming a musical center. Beginning with an informal glee club, the plant now possesses a complete system of bands, orchestras and choral organizations. Any employee is invited to join, the only requisite being a desire to take part in the musical activities.

It was the singing at his work of one

employee that caused others to think they ought to sing too. The result was the founding of a choral club, in which the workmen of the factory could get together and sing. There are now many organizations of a similar nature among the employees in the north, south and central works of the mills at Worcester.

The men have become keenly interested in their bands, orchestras and choral societies, which have become important factors in developing them as efficient workmen. Last year they refused to join in the steel strike, and men who came to Worcester to call them out

were given twenty-four hours to leave town.

C. S. Marshall, district superintendent, is responsible for the intense interest taken in music by the employees. He devoted his time to forming the musical organizations, and has made music as much a part of the lives of the workers as is their work. The result in increased happiness and greater output is remarkable. The movement for music came from the workers themselves and was not forced on them. They now have their own auditorium and practice rooms, and the music schools in Worcester are run-

ning to capacity with the children of employees of the mills. The music shops in the town report increased sales. Several public concerts have been given during the past season and plans are under way to form a symphony orchestra.

There are about 6000 employed in the steel mills in Worcester and since this musical development there has been a great decrease in the labor turnover and a much reduced percentage of absentees. As a result, both welfare workers and financiers are happy over the success of the new movement.

LENT BRINGS LULL IN PHILADELPHIA MUSIC

Fine Recitals by Dohnanyi, Matzenauer and Zimbalist Have Little Support

PHILADELPHIA, Feb. 25.—Whether it is the natural effect of the Lenten season or the reaction from an overplus of heavily attended concerts in this busy season there seems to be a let down in musical interest for recitals just now. Two of the best programs of the season presented by notable conjunctions of artists had by no means the support that music-loving Philadelphia owed to them. And both were of supreme artistic quality.

The first took place Tuesday afternoon in the foyer of the Academy of Music and was given by Erno Dohnanyi, the noted composer and pianist, and Vasa Prihoda, the young Bohemian violinist. This was Mr. Prihoda's initial appearance in Philadelphia. Mr. Dohnanyi has appeared here as a soloist with the Boston Symphony just twenty years ago, playing the "Emperor" Concerto. He played beautifully, if allowance is made for a slight underestimation of dynamics in the comparatively small foyer of the Academy of Music. It was obvious that Dohnanyi was used to much larger auditoriums. He gave several standard numbers but interest centered in a group of his own composition, inclusive of a march of much stateliness and martial movement, a brilliant Etude in F Minor and one of rare quality in E. His Rhapsodies were also instinct with genuine poetry.

Mr. Prihoda proved himself a technician of the first flight in a program that included the so-called "Pathétique" Concerto of Ernst, with its enormous demands on digital dexterity, the taxing but familiar "Folia" of Corelli, and works by Kreisler, Paganini and Suk. His selections gave little opportunity of testing the fineness of his interpretation and the mellowness of his outlook on music as a spiritual force, but as an exemplification of music as a technique his playing was prodigious.

The other concert was given by Margaret Matzenauer and Efreim Zimbalist, in the main auditorium of the Academy of Music. While Mme. Matzenauer has sung wonderfully in this city this season and last, it is not going too far to say that on this occasion she was at her most superb, both vocally and interpretatively. The strain has departed from her voice now that she is no longer charged with the taxations of Isolde and other Wagnerian rôles. Her contributions included some of the great contralto arias for which she is famous, including "Ah mon Fils" from "Prophète" and "Mon coeur s'ouvre à ta voix" from "Samson et Dalila." She gave Schubert's "Erl King" thrillingly and dramatically and was splendid in Brahms's "Sapphic Ode." Perhaps the most affecting of her interpretations was Schumann's "Spring Night." She sang all these latter numbers in English of articulate diction. Mr. Zimbalist contributed a noteworthy presentation of Mozart's A Major Concerto, and some spirited and brilliant violinism in the "Zigeunerweisen" of Sarasate. In addition he offered a variety of minor numbers by Corelli-David, Reger, Dirk Foch, Rubin Goldmark and others, all of them illuminating the numerous and lustrous facets of his notable art.

W. R. M.

Brooklyn Hears Gatti's Singers in "Samson et Dalila"

"Samson et Dalila," given by the Metropolitan forces, drew a large audience to the Brooklyn Academy of Music, Saturday evening, Feb. 19. It was an audience evincing discriminating appreciation. On the part of the singers, Margaret Matzenauer carried off first honors. As Dalila she lent herself to the part with more of dignity than abandonment, but was for the most part satisfactorily seductive. Johannes Sem-

bach made a passable Samson. Amato was the High Priest; Schlegel, Rothier, Bada, Audisio and Reschiglian the balance of the cast. Albert Wolff conducted superbly.

A. T. S.

THIBAUD VISITS MONTREAL

French Violinist Pleases Large Audience—Local Ensemble Performs

MONTREAL, CAN., Feb. 24.—Jacques Thibaud, French violinist, played to an adoring audience here, Feb. 21, giving an exacting program with characteristic skill and charm.

The Grenadier Guards' Band, under the able direction of J. J. Gagnier, gave the last of this season's series of concerts, Feb. 20, having the assistance of Emil Gour and Blanche Gonthier as guest artists. An ovation was given to the band and its conductor by a capacity house. Albert Chamberland, well-known Canadian violinist, gave a pleasing recital recently with the newly formed Chamberland Quartet. This organization is a decided addition to Montreal's musical life, and should go far. Mr. Chamberland's work, as soloist, continues along the high plane usually associated with him.

The soloist at the last meeting of the Ladies' Morning Musicales was Cecil Fanning, baritone, who gained a marked success.

The experiment was successfully tried last week of putting on a single act from "Carmen" at a local vaudeville house, with Montreal singers. This week they are scheduled to do the second act. Patrons of the house attest their pleasure at the innovation.

B. D.

Cleveland Symphony Plays in Three Pennsylvania Cities

The Cleveland Symphony Orchestra played three concerts last week in Pennsylvania, visiting Warren, Meadville and New Castle. At the Warren concerts the soloist was Louis Edlin, violinist, while Carlton Cooley, violinist, was soloist at Meadville. In New Castle, Mr. Sokoloff, the conductor, extended a courtesy to Mr. Kurtz, a local composer, by requesting him to conduct his own "Victory" March.

The Blochs at "Globe" Concert

Mr. and Mrs. Alexander Bloch, violinist and pianist, were among the featured artists at the Globe concert at De Witt Clinton High School on the evening of Feb. 20. They were received with

warm applause in the C Minor Sonata of Grieg and the Vitali Chaconne, Rimsky-Korsakoff's "Hymne au Soleil," Kreisler's "Liebesfreud" and the Tchaikovsky Melodie. The other artists were Alma Simpson, soprano, who had Bozka Hejzmanek at the piano, and Tito Schipa, tenor, of the Chicago Opera Association, who was accompanied by Frederico Longas.

Engagements Booked for Harold Land

Among the coming engagements of Harold Land, baritone, are dates for appearances at Summit, N. J., on March 6; at Aeolian Hall, New York, March 12; Yonkers, N. Y., March 16; New York City, March 19; in "The Crucifixion" at St. James Methodist Church, New York City, March 20; Brooklyn, N. Y., March 25 and 27; in "The Messiah" in Boston, April 24, and the Newark (N. J.) Festival, May 7 and 9.

Two Play New Kriens Works at Début

Two works still in MS., "Berceuse Hollandaise" and "Parmi les Oiseaux," by Christiaan Kriens, the New York violinist and composer, will be features of the program which Mary Waterman, his artist-pupil, will play at her début recital at Carnegie Chamber Music Hall, the evening of March 18. They will have their premières on this occasion. Mr. Kriens will accompany his pupil at the piano.

Nelson Illingworth Opens Series of Out-of-Town Concerts

After New York successes, Nelson Illingworth, Australian lieder singer, has started on his country dates. Singing at Mrs. H. H. Bridgman's Lincoln Memorial concert at Norfolk, Conn., on Feb. 12, Mr. Illingworth had an ovation after interpretations of Schubert, Schumann and Loewe songs. His singing of the Maori songs by the Australian composer, Alfred Hill, was stirring.

Schmuller to Have Distinguished Aid

Alexander Schmuller will have the assistance of Ossip Gabrilowitsch in his second New York recital, March 14. Mr. Schmuller has been engaged by the Peabody Institute for a recital and will also appear with the National Symphony again under the baton of Mengelberg.

LEWISTON, Me.—The Women's Literary Union brought Raymond Havens, Boston pianist, in recital lately. He had a large and responsive audience.

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With a program whose technical ter-
rors may be judged from the fact that it
opened with Schumann's Toccata, Benno
Moiseiwitsch offered his second piano
recital of the season at Carnegie Hall,
the afternoon of Washington's birth-

day. But as matters turned out it
proved more than a holiday of a na-
tional sort. It was a virtuoso's holiday
wherein the most dazzling of musical
pinwheels were set to spinning so that
one scarcely could follow their revolu-
tions with the eye. It was a pyro-
technical mardi gras. Following the
"Toccata" came eight Brahms waltzes;
following these came Brahms's
Mephistofelian metamorphosis of the F
Minor Chopin Etude; next came the
Chopin B Minor Sonata; next came six
sky-rockets by Rachmaninoff, Palmgren,
Cyril Scott and Nandor Zsolt, and con-
cluding these as a final group Liszt's
transcription of "Frühlingsnacht," the
Liszt "Sonnetto del Petrarca" and the

green-and-red fire of his Hungarian
Rhapsody No. 6.

It was in many respects an astound-
ing program. And in many respects its
performance was no less astounding.
But musically it also was somewhat dis-
appointing. The ear and brain were daz-
zled; the heart was almost continually
left cold and rebellious. Mr. Moisei-
witsch has a brilliant tone that scin-
tillates like burnished steel. It was
chiseled work that he offered—chiseled
work of an exceeding fineness and fin-
ish. And in the Brahms waltzes there
was almost a hint of something else to
come. But disappointingly in the
Chopin sonata it failed to arrive. And
for that reason his work there was the
most disappointing of all. As a cut
and polished jewel the sonata was well-
nigh perfect. As a tragic poem it did
not exist.

The audience—it was a large one—
gave frequent indications of enthusiastic
admiration and approval, not only in-
sisting upon encores at the end of the
recital but demanding numerous repeti-
tions of various numbers throughout the
program.

COMPOSERS AT CONCERT OF CHAMINADE CHORUS

Brooklyn Club Has as Guests Half a
Dozen Creative Musicians—Sings
an American Program

The Chaminade Club of Brooklyn,
Emma Richardson-Kuster, conductor,
gave an admirable concert at the Acad-
emy of Music on Tuesday evening, Feb.
15, when Laurence Leonard, baritone,
was the soloist. The choral part of the
program was devoted entirely to Amer-
ican compositions, barring Sullivan's
"Lost Chord" at the close and Chami-
nade's "Angelus." Special interest at-
tached to the presence in the audience
as guests of honor of the club of the
following composers: Mana-Zucca, Carl
Hahn, R. Huntington-Woodman, Oley
Speaks, Charles Gilbert Spross and A.
Walter Kramer. Miss Zucca's "Invoca-
tion" and "Sleep, My Darling" were sung
by the chorus, while Mr. Leonard scored
one of the biggest successes of the eve-
ning in his "Sleepyland," which he had
to repeat. The Speaks number given
was his "Reveries," while Mr. Spross's
a capella "A Rose Garden" and his hu-
morous "The Little Quaker Maid," Mr.
Hahn's "The Voice of the Chimes" and
"Mister Mocking-Bird" and Mr. Kramer's
"The Last Hour" completed the list of
works by composers who were present.

The chorus also sang Victor Harris's
"Morning," W. H. Neidlinger's "Mem-
ories of the Dance" and Dorothy Gay-
nor-Blake's "A Mother Song." Through-
out the evening it did praiseworthy
work under Mme. Kuster's baton.

Mr. Leonard had an extraordinary suc-
cess, singing the familiar "Hérodiade"
aria, also a "Zaza" aria, both magnifi-
cently, and French songs by Fauré and
Bemberg. His group in English in-
cluded the above-mentioned Mana-Zucca
song, O'Hara's "There Is No Death,"
sung with great power, and "The Road-
side Fire," by Vaughn Williams, a song
of sterling worth. He sang with rare
vocal beauty, achieving the finest effects
with consummate skill. The audience
could not get enough of his singing and
encored him several times. Among his
extras were two Ivor Novello songs,
the lovely "A Page's Road Song"
and the very tuneful and lilting "Bless
You!" which was especially liked. Two
club members, Mrs. Lillian Elliott Lever-
ich, soprano, and Mrs. Henry Healy,
contralto, sang groups of songs effec-
tively. Mrs. Healy introducing two songs
by Willard Irving Nevins, who presided
at the piano for her and was given a
share of the applause. He also was
the organist of the evening. Amelia
Gray-Clarke was the accompanist for the
club, while Francis Moore played Mr.
Leonard's accompaniments.

Fourth Warren Ballad Concert March 13

The fourth of this season's series of
Frederic Warren Ballad Concerts will
be held the afternoon of March 13, at
the Longacre Theater. A program of
old and modern Scotch, English and
American songs will be presented by
well known artists.

ELSHUCO TRIO AGAIN COMMANDS RESPECT

Plays Works of Beethoven,
Brahms and Strauss with
Accustomed Ability

The Elshuco Trio, already firmly es-
tablished within the strongholds of pub-
lic approval, entrenched itself yet more
securely in musical favor on Monday
evening, Feb. 21, at Aeolian Hall. It
was a concert which promised great
pleasure to lovers of chamber music
through its well balanced program
which comprised the Brahms Trio in C,
Op. 87, the Strauss Sonata for 'cello
and piano, Op. 6, and the Beethoven
Trio in B Flat, Op. 11. But it was also
a concert which gave as great pleasure
through its extremely able and musi-
cally performance. The gifted ensem-
ble players—Aurelio Giorni, pianist;
Willem Willeke, 'cellist, and Elias
Breeskin, violinist, played the early
Beethoven work, and the Brahms Trio
with skill and audible affection. The
mechanical intricacy of the Brahms
Scherzo movement was mastered digital-
ly no more surely than the emotional
content of the entire work was cap-
tured and presented to the audience
in a fluid and flowing state.

The Strauss number showed forth
Richard-the-buoyant-hearted. It was
Strauss in the springtime of his life—
a gracious and irresistibly alluring
young composer. It was played by Mr.
Willeke and Mr. Giorni with exceeding
freshness and won decided applause.

The Beethoven Trio, also an early
work, captured the classic palate of the
audience which showed no signs of grow-
ing weary with such food. The three
players were recalled a number of times.

Alberti Active in First New York Season

Sol Alberti, pianist, is being kept busy
during his first season in New York with
work as accompanist and coach. He was
at the piano for Raoul Vidas, the violin-
ist, at a recent musicale at the Biltmore.



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Los Angeles Morning Tribune: Mr. Skibinsky
ranks among the highest of the Slavie school.

Cincinnati Commercial Tribune: His playing was
a piece of art rarely heard in this city.

Spokane Spokesman Review: Skibinsky uses his
violin with dashing, careless confidence, energy, true
intonation and marked facility.

Cleveland Plain Dealer (by I. H. Rogers): Note-
worthy among his compositions are an expressive
Berceuse, and dashing and virile Caprice Humoresque.



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Roderick White, American Violinist, as He Really Draws the Bow

BY reason of an error in the engraving department a cut was used in a recent issue of *MUSICAL AMERICA*, showing Roderick White, well-known American violinist, in the act of playing a violin and holding the bow in his left hand. It is due to Mr. White to state that he plays the violin in the usual manner. So far as is known, the only well-known personage who has yet attempted to play the violin using the left hand for the bow is "Charlie" Chaplin and his affectation of such a peculiar mannerism has been limited to his appearances on the screen, where he is seen but not heard. Incidentally, Mr. Chaplin, in private life, is reputed to be a very good violinist.

METROPOLITAN ARTISTS CAPTURE WICHITA, KAN.

Braslaw Thrills Large Audience—Lazzari and Grace Wagner Give Recital—Haydn's "Creation" Sung

WICHITA, KAN., Feb. 22.—An audience that quite filled the Crawford Theater greeted Sophie Braslaw when she appeared here on Monday night. Throughout her program Miss Braslaw sang with a fervor and intensity of feeling and every number was vigorously applauded. Miss Braslaw's voice was

at its best in the more dramatic numbers, but even in lighter ones, the sincerity of her interpretation won her much applause. Ethel Cave Cole was an excellent accompanist. The recital was the second of the series of the Brown-Rutledge concert course.

Carolina Lazzari, contralto, and Grace Wagner, soprano, appeared at the Forum, Monday night in joint recital, as one of the numbers of the Municipal Series. Despite the fact that another famous Metropolitan artist was singing in Wichita on the same night, the Forum was well filled, and the reception accorded the artists was most cordial. The program was very interesting, and over and over again Miss Lazzari was generous with encores. Miss Wagner also came in for a very generous share of the applause.

The largest audience ever assembled to hear an oratorio in this city, gathered Sunday afternoon for the performance of Haydn's "Creation" by the Municipal Chorus. The chorus was under the conductorship of Harry Evans, whose work for the last three seasons, during which he has been in charge of the municipal singing, is bearing splendid results. An orchestra, recruited from among local players, furnished the accompaniments. While it did excellent work, it left much to be desired owing to lack of time for rehearsals. Most of the choruses were sung with spirit. The soloists were: Marie Sidenius Zandt, soprano; Roy Campbell, tenor, and Walter Greene, baritone. The audience was warmly receptive, and at times even enthusiastic. T. L. K.

PLANS OF BANGOR FORCES

Enlarge Roster—To Observe Their Quarier Century with Celebration

BANGOR, ME., Feb. 15.—Adelbert W. Sprague, conductor of the Bangor Symphony, has announced that the orchestra has received a valuable gift from Louis Kirstein of an Italian concert harp. Mr.

Kirstein, long a collector of antiques, has had this harp for some time. Learning that the orchestra desired to add a harp to its instruments he tendered the gift to the trustees, to be held by the organization so long as it should continue its existence and activities as an orchestra. Beginning with next season's symphony series, the harp will be played by Wilbur S. Cochrane. The membership of the orchestra is now a little over sixty.

This is the twenty-fifth season of the orchestra's activity, the first series having been given the fall of 1896. For the observance of the quarter-century it is proposed to hold a reception and banquet in which the other musical societies will be invited to participate. George W. Chadwick, distinguished composer and present head of the New England Conservatory, has accepted the invitation to be the guest of honor. On the occasion of the twentieth anniversary, John C. Freund, editor of *MUSICAL AMERICA*, was the guest of honor. This year's event will occur some time in April.

The net receipts from the recent Endowment Fund concert amounted to \$355. The fund at present amounts to \$2,500, which should be considered an excellent start toward guaranteeing the orchestra's permanency. The trustees are Frederick W. Adams, William E. Brown and Dr. Fred E. Maxfield. Benjamin T. Shaw, of Andrews Music House, is treasurer. It is the policy at present to invest all contributions to the fund in United States bonds, and a regulation was passed when the fund was established that neither principal nor interest should be drawn for any purpose until the sum had reached \$10,000. J. L. B.

ACCLAIM EDWARD JOHNSON IN RECITAL AT SYRACUSE

Tenor Successful in Unusual Program—Courboin Gives Organ Recital—New York Quartet Heard

SYRACUSE, N. Y., Feb. 26.—The Recital Commission of the First Baptist Church has done many fine things for Syracuse musically, and among its most successful enterprises was the presentation of Edward Johnson, tenor of the Chicago Opera Association, in a recital at the Mizpah Auditorium, Feb. 22. Mr. Johnson repeated his success of last spring, when he sang here at the Festival, and was loudly acclaimed. He gave an unusual and extremely interesting program, opening with a group of Italian songs admirably interpreted. Pizzetti's "Angeleca" was an especially fine number. A series of folk-songs was the most appealing ever heard here. Extras innumerable were demanded by the appreciative audience. William Redick played

the accompaniments with musicianly skill.

Charles M. Courboin, organist, again demonstrated the strong hold he had on Syracuse audiences when people were turned away from the Mizpah Auditorium Monday evening, where he gave a concert under the direction of the Recital Commission. The program, made up of items requested by the artist's admirers, included Bach's "Passacaglia," the Liebestod from "Tristan and Isolde," "Christus Resurrexit," Ravenlo, and Allegretto, DeBoeck.

The Morning Musicals, Inc., presented the New York String Quartet as the attraction for the tenth morning recital. The program of the quartet—Ottokar Cadek, first violin; Jaroslav Siskovsky, second violin; Ludvik Schwab, viola, and Bedrich Vaska, 'cello—included Debussy, Borodine and Beethoven works. The playing was of unusual excellence and was much appreciated by the audience. L. V. K.

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CHORAL FORCES GAIN TRIBUTES OF BOSTON

Handel and Haydn Society Gives Unusual Concert—Local Artists Please

BOSTON, Feb. 24.—Sunday's snow-storm did not prevent a large audience from being present at the Handel and Haydn Society's performance of Verdi's "Requiem" at Symphony Hall. Those who came were fully compensated for their fortitude in braving the weather. For under Mr. Mollenhauer's impressive direction, the large chorus sang with a dramatic intensity which only Verdi's fervid music could inspire. The chorus is a musically intelligent one,

susceptible to the finer subtleties of style and incomparable in grandiose climaxes. The soloists, too, were most satisfying. Mr. Johnson's robust and dramatic tenor voice; Miss Hinkle's beautifully modulated soprano; Miss Alcock's warm and expressive voice, and Mr. Whitehill's deep and sonorous singing all contributed to an inspiring performance of an uplifting music.

The song recital of Esther Claff at Jordan Hall on Feb. 22 revealed a young soprano of striking temperamental gifts. Though Miss Claff's voice is pleasing in itself, of ample range and flexibility, it is in interpretative skill that she is most proficient. Her program consisted of strongly characterized music. Such compositions as Rossini's "Tarantella-Napoletana," Dell' Acqua's

"Chanson Provençale," Cadman's "Sayonara," Mana-Zucca's "Rachem," Lehmann's "Owl," and Beach's "Spring" lent themselves readily to Miss Claff's delineatory skill. In these the singer disclosed a commendable fertility of imagination, which, combined with a sprightly assurance, gave distinct pleasure to an appreciative audience. Mrs. Mary Shaw Swain accompanied.

An interesting musical afternoon was arranged by the MacDowell Club on Feb. 23. Frederick Mahn of the Boston Symphony Orchestra and Mrs. Edith Noyes Greene played a Sonata for violin and piano by E. R. Noyes. Miss Reese was heard in a group of songs and Gertrude Gibson in a group of piano solos. Mrs. Hills contributed some vocal numbers, and Mr. Mann ended the program with a group of violin solos. Tea was in charge of Mrs. Gaither and Miss Mosley.

A memorial service in honor of Mrs. Marie Dewing Faelten was held at Convention Hall on Feb. 23, under the auspices of the Faelten Piano School and the Professional Women's Club of Boston. Impressive tribute to her memory was rendered by an assemblage of devoted music lovers, including numerous students from the Faelten School and representations from the chief musical clubs of Boston. Rev. C. Thurston Chase, pastor of the Central Congregational Church in Lynn, offered the opening prayer. In deference to Mrs. Faelten's memory, Mr. Faelten, accompanied by the People's Symphony Orchestra under Mr. Mollenhauer, played the E Flat Major Concerto by Beethoven, which was her favorite composition. Bertha Wesselhoeft Swift, acting president of the Professional Women's Club, spoke eloquently of the wholesome and endearing influence of her life. Messages of sympathy were read from many prominent personages. H. L.

Harold Henry Aids MacDowell Society by Chicago Recital



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Harold Henry, Chicago Pianist

CHICAGO, Feb. 26.—Harold Henry gave a recital at Kimball Hall on Feb. 15 for the benefit of the Edward MacDowell Association. Both the artist, a popular concert figure in this city, and the cause combined in making the event an attractive one. The hall was completely sold out, and in spite of its limited dimensions the association became the richer by some \$1,200 or \$1,500.

On Mr. Henry's program was a group of MacDowell's works, which he played with great sympathy and understanding. The final number, "March Wind," was so enthusiastically applauded that it was repeated. Other numbers calling forth much approval from the audience were the Beethoven Sonata, Op. 31, No. 2, and Liszt's "Après une Lecture de Dante."

Later in the program Mr. Henry played his own "Dancing Marionette," a clever bit, carefully worked out and excellently played with a clean, crisp touch. In spite of his many concert engagements which carry him to all parts of the country, he has found time to do quite a bit of composing, for which he has a distinct talent.

Since early in the season Mr. Henry has been concertizing in the West, his tour beginning with his second successive engagement as soloist with the Seattle Symphony, where, as before, he made a marked success. He came to Chicago for the sole purpose of appearing at the MacDowell benefit, and left again almost immediately, his concert engagement this time taking him into Ohio. E. C. M.

Three Artists in Chicago Recital

CHICAGO, Feb. 27.—A concert of more than ordinary interest was given lately in the Woodlawn Park M. E. Church by Virginia Van Riper, soprano; Amy Emerson Neill, violinist, and Dwight Edrus Cook, tenor. Miss Van Riper was particularly successful with her group of English songs. Miss Neill evoked favorable comment by her playing of Variations, by Tartini; Leclair's Sarabande and Tambourin, and Air on G String by Bach. Mr. Cook's part of the program included works by Speaks and Vanderpool and an aria from "Carmen," which he sang with much beauty of tone. M. A. M.



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A group of piano numbers by Mr. Browning were much enjoyed. This talented pianist has a brilliant technique and mastery of the keyboard. His playing is crisp, full of verve and rhythm and the audience was loath to let him stop.—Augusta Chronicle, Feb. 15, 1921.

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Letz Quartet Gives Concert at University of North Carolina

CHAPEL HILL, N. C., Feb. 26.—For the second time in the existence of the University of North Carolina, a string quartet gave a concert for the student body, when the Letz Quartet appeared on Feb. 15. The quartet offered numbers by Beethoven, Schubert, Debussy, Glazounoff, Tchaikovsky and Grainger. M. E. W.

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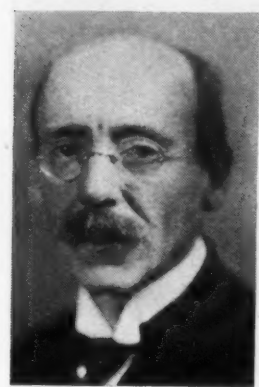
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NEW MUSIC: VOCAL AND INSTRUMENTAL

Dr. Coerne Distinguishes Himself with Some Splendid Orchestral Arrangements

With a group of pieces called "The Philharmonic Orchestra Series" (Oliver Ditson Co.) Dr. Louis Adolphe Coerne has made a fine addition to his already extensive list of published works. The plan for the series is a departure, in that the arranger has scored his pieces for full orchestra: one flute, one oboe, two clarinets, one bassoon, two horns, two trumpets, one trombone, tympani and strings with an *ad libitum* piano part. The house of Ditson has not only brought out the parts, but has also issued a full score for each composition, finely engraved.



Bachrach Photo
Louis Adolphe Coerne

The innovation is that the arranger has so made his orchestral versions, that they may be played with two alto horns in E Flat taking the place of the French horns, where the latter are not available, drums where tympani are not to be had and a Violin III, in place of viola. In the score we find the French horns, tympani and violas written out with alto horns, drums and Violin III placed under them respectively in smaller notation.

Thoughtfully made are these arrangements in Grades I-V, with subdivisions of each grade into *a*, *b* and *c*, these latter indicating not so much a difference in technical difficulty as the more advanced musical thought contained in the composition. The string parts are all carefully fingered, fingerings for the higher positions being placed in parentheses to be used at will. The viola parts are so conceived, that where certain notes on the C string are called for, their equivalent in a different placing of the chord in the Violin III part (which substitutes for the viola when violas are absent) may be readily called in, without doing violence to the harmonic structure. This is, indeed, no easy task, to arrange so that this may always be accomplished. Dr. Coerne shows himself a master of orchestral writing in his complete command of the resources of the instruments without unnecessary technical difficulty. The piano part is "cued" with the instrumentation, both in the score and in the individual part. Orchestras in schools and high-schools, as well as amateur organizations, have in this "Philharmonic Orchestra Series" a most valuable addition to their libraries.

The pieces at hand are Charles Wakefield Cadman's "Awake, Awake!" G. A. Grant-Schaefer's "March of the Boy Scouts," Padre Martini's "Gavotte Célèbre," a very adroit arrangement, Dr. Coerne's own "Enchantment," a slow movement in G Major of marked beauty, and his "Exaltation," Charles Fonteyn Manney's charming "Pensée" and the Gavotte and Musette from Bach's Third English Suite. These pieces range from Grade Ia to Iib. Other pieces will be added to the series from time to time. Dr. Coerne's Valse Lente being already announced on a list printed on the cover that embraces the score and parts of each composition. Our congratulations to the editorial department of the house of Ditson for this fine idea and for its having chosen so skilled a musician as Dr. Coerne to execute it!

A Delightful Finnish Song by Merikanto

The Finnish composer, Merikanto, is but slightly known in this country. That lovely little song "A Fairy Story by the Fire" (J. Fischer & Bro.), which John McCormack introduced here last season, has now been issued in an American edition, and is available in keys for high, medium and low voice. A rare song in text and music, it should grace many a recital program of singers who are seeking novelties of refinement.

The original Finnish text is omitted as in the foreign edition of the song, and an excellent English text by Angela Campbell-McInnes appears. The house of J. Fischer & Bro. has acquired from the English publishers of the song, J. & W. Chester, Ltd., the publication

rights of the song for the United States and Canada.

Three Sterling Concert Versions for Violin by John Manén

Truly an extraordinary activity as a composer has been that of Joan Manén, the Spanish violinist. Three significant works by him come to us all for violin, for use in concert. They are an "Introduction, Andante et Variations sur un Thème de Tartini," Paganini's "I Palpiti" and Paganini's Second Concerto in B Minor (Vienna: Universal Edition).

The "Introduction, Andante et Variations" and the Concerto have not only undergone his personal treatment as to the revision of the violin part, but he has also scored them for orchestra. The editions at hand are in the form of reductions for piano of the orchestral *partitura*, made respectively by Karl Weigl and A. Vaillant. The former work is truly a Manén composition. In it he has taken a theme in C Minor, simple and melodic, by the great Tartini and built of it a *Fantasiestück* for violin and orchestra. The opening is an *Adagio*, with big recitative passages for the solo instrument in double stops. Follows an *Allegro molto*, C Minor, for the orchestra, leading to a beautiful 6/4 movement, rich and sonorous in outline. The solo violin enters on the *Andante* in F Minor, also 6/4. An energetic *Allegro*, 4/4, then brings us to the theme. This is announced in the left hand of the piano (probably a wood wind instrument in the orchestra). There are nine variations on the theme, then a Finale. In them Mr. Manén takes his theme through all kinds of journeys, harmonic and melodic, winding up his piece in brilliant virtuoso fashion. One yearns to hear it performed with orchestra. When it is known, we feel that concert violinists will make it a regular piece in their repertoire. The work is inscribed to the memory of Paganini.

Every violinist knows Paganini's "I Palpiti." But few know it as Mr. Manén has set it down. For he has not taken it and simply edited it. He has recomposed it, employing Paganini's trite material and retaining it only insofar as he has required it for thematic substance. Mr. Manén probably made this version, because as a musician of parts it was no longer possible for him to play the piece in his recitals with the old fashioned and musically uninteresting accompaniment which the great Italian virtuoso-composer wrote for it. There is in the Manén version every kind of harmonic thought that modern composition has made familiar. Even the opening *Larghetto* is altered and the first statement of the theme is presented with an harmonically individual accompaniment. The manner in which the theme is tossed about in the accompaniment, in inner voices as well as prominently, is worthy of the highest praise. One need but examine this work to be certain of the distinction of Mr. Manén as a creative musician.

Paganini's Second Concerto is unfamiliar, we believe. It is to us, at any rate. Mr. Manén has made of the work an imposing virtuoso piece, providing an accompaniment again rich in beauty and utilizing modern resources in the making of it. There are three movements, I. *Allegro non troppo*, II. *Adagio*, III. *Rondo* (La Campanella) *Allegro comodo*. The themes are, like those of the Concerto in D Major, plain melodies, often palling in their syrupy sweetness. But here Mr. Manén has stepped in and given them the kind of treatment in his accompaniment that makes them sound better; at least he makes them interest us because of what is going on in the piano part. As the Second Concerto stands in his version of it, it ought to be played occasionally, instead of the D Major concerto, which we have heard *ad nauseam*.

A. W. K.

Three English Piano Pieces of Pleasing Directness

Humoresque and Cradle Song, by Ivy Herbert and a Prelude by Colin Taylor (London: Joseph Williams, Ltd.) are attractive, playable numbers, between Grades Three and Four in difficulty, written with pianistic good taste, and making a direct appeal to the ear. The Prelude, in five-four time, is a very sympathetic development of a simple theme; the Humoresque is somewhat after the manner of a polonaise, and the Cradle Song has pronounced melodic interest.

F. H. M.

Introducing Daniel Wolf, Another Gifted Young American

Four songs, unpretentious in appearance and unusually spontaneous in their expression, serve to make us acquainted with the music of a young American composer and pianist Daniel Wolf. The titles of the songs are "The Star," "Slumber Town," "The Circus" and "Jack-in-the-Box" (Composers' Music Corporation).



Daniel Wolf

The first two are issued together and are brief songs, both distinctly melodic in a suave manner, with simple accompaniments that support the voice nicely. They are for medium voice. There is some especially nice piano writing in the accompaniment of "Slumber Town." It is in the other songs, "The Circus" and "Jack-in-the-Box," that we find the individual note of the composer better set forth. "The Circus" is a bright *Allegro*, E Major, 2/4, with a lot of "go" in it, a fine note-cluster figure in the piano part leading us into the first melodic phrase of the voice part. Graphically Mr. Wolf pictures his poem, open fourths and fifths contributing no little bit to the scene of the circus and its whirling action. Some will find a resemblance in general color to Fourdrain's "Carneval." Perhaps it is so, but there is little harm in that. Félix Fourdrain has successfully pictured carnival in our day and more composers than one will follow him and employ means not unlike his in creating the mood for this subject. Who has written forest music after Wagner and not trodden dangerously near to the sublime "Waldweben" of "Siegfried" and those who write pastorales for the orchestra of our day do invariably, without knowing it, of course, set down something that is akin to the drowsy languor of Debussy's exquisite picture of Mallarmé's "Faun." There is, however, one item in the song that is conspicuously not Mr. Wolf's and that is the melody of the sentence "Who will buy my bags all full of popped corn?" Mr. Wolf will find that phrase on Page 81 and again on Page 84 of the piano vocal score of Puccini's "La Bohème," sung by *Parpignol* in the Momus scene.

Very deft is his characterization of "Jack-in-the-Box," musically the most engaging of the four songs. There is a definite and successful attempt here to interpret the poem and lots of musical variety too. When Mr. Wolf has written more songs he will avoid calling for a high C, as he has done on the word "behold" in the final measure of the first line of Page 7. He has, to be sure, indicated optional notes for singers who disdain the high C. But it would be better not to write any such altitudinous notes. They do not sound well at best!

Mr. Wolf is a composer we would record, who will do much that is fine in the years to come. He is at present young and his ideas have perhaps not reached the point of crystallization. But they already indicate a very marked creative talent, in which one is happy to recognize a sensitive harmonic feeling, without out which, of course, no modern composer can hope to win his spurs. We feel that Mr. Wolf will win his.

With the exception of "The Circus," the excellent poem of which is by the composer, the poems of these songs are the work of Mabel Livingstone Frank and are worthy of special praise. The best of them is "Jack-in-the-Box," which is original and finely imaginative.

Piano Pieces and Songs by John R. Heath

There is enough in these piano pieces and songs by John R. Heath to make us feel that his is a name in contemporary English music that is worth remembering. The piano pieces are a suite entitled "A Child's Night" (*Enoch & Sons*), comprising five short pieces, each of them two pages in length, and called "Good Night," "Moon Magic," "Bogies," "Dream Fancies" and "Good Morning!" Mr. Heath has more than a little feeling for color in his piano writing and in such pieces as "Moon Magic" he charms us with his delicate poesy. "Dream Fancies" is also a most

likable composition and well worth studying. Let it not be forgotten that he has drunk at the fountain of Cyril Scott and one or two other modern Britishers, which his music reveals in many a measure. But, all said and done, it is worthy of more than moderate praise, for it is another proof that the English school of composition of to-day has come forward with men, who are vital in their utterance and totally freed from the anemic manner of the Sterndale Bennetts and their ilk, who made British piano music for so long a time a thing to be avoided, as well as ignored.

The Heath songs are called "Three Welsh Landscapes" (London: J. & W. Chester, Ltd.) and are, like the piano pieces, published under one cover. The poems by W. A. Stokes are very lovely. In composing them as songs Mr. Heath has done more than is individual than he has done in his piano pieces just discussed. These "landscapes" are "The Sun Sets on the Estuary," "The Pennant Valley" and "Mists" and are conceived for a medium voice. The superb poem of "The Pennant Valley" deserves being quoted. Here it is:

"If human voices ever wander here
They are but ghosts
And fragments of themselves
Broken on the scattered rocks.
The waters of a little stream
Carry away all sense of desolation
And a solitude, hill kept and serene,
remains.

Rugged thy face and rude thy hands
and feet,
Strange valley of Silence.
But we being pilgrims found also thy heart.

Musically, Mr. Heath has pictured this with magnificent results and it ought to be a song that many a singer of the serious type will make his own. Mr. Heath writes freely for the voice and for the piano; but he keeps in mind that a song is to be sung and although he is harmonically up-to-date he writes nothing in his piano part that obscures his voice line. He has in his "Three Welsh Landscapes" set down a group of songs of distinguished quality. A. W. K.

Music Inspired by the Lure of the Immemorial East

It is now long since that Indian rivers, Turkish hills and Damascene gardens have served to establish the more obvious chromogenic note in the English ballad, and that the more refined and subtle nuances of the Oriental tonal palette have been drawn upon for the higher exigencies of the art song. That the lure of the immemorial East still serves to lend exotic beauty to the latter type is evinced in some recent publications (*G. Schirmer*) which will repay investigation. They are respectively Egyptian, Arabian and Persian in subject. "The Farewell (Addio)," for soprano and tenor, a duet by William J. McCoy, from his opera "Egypt," is anything but Italianate, in spite of sub-title and text. Somewhat extended, it is expressively written, melodically, though its harmonization of Cleopatra's parting from Anthony is free from any earlier Veridian echoes. Warren Storey-Smith's "A Caravan from China Comes" (*Boston Music Co.*) for high and low voice, to a poem by Richard Le Gallienne after Hafiz, is a very charming song, with a happily descriptive melody and a purely incidental tinkling of camel-bells. As for Frank St. Leger's "La Fontaine des Gazelles," (high) "L'Heure tranquille" (high) and "Prière du coucher du soleil," (high or medium), (*G. Schirmer*) whose original Arabic poems have been translated into French by Franz Toussaint, they must have been inspired by *Arabia felix*, and not *Arabia petrea*. Modern in spirit, their melodic lines unforced, convincing, they are full of a winning, colorful warmth of expression: the "Prière du coucher du soleil," for instance, dramatizes the spirit of mystery, of faith in the sacred miracle of passion, with exquisite effect.

F. H. M.

Enrichetta Onelli Sings at Soirée of Cercle Franco-Américain

Enrichetta Onelli, soprano, was heard at the soirée of the Cercle Franco-Américain, on the evening of Feb. 18. Mme. Onelli offered two groups of French songs, including an air from Monsigny's "Le Roi et le Fermier." Wekerlin's "C'est Mon Ami," "Celle que je Préfère" and "Les Abeilles" of Fourdrain. The soprano was much applauded after both groups and responded with several well-chosen encores. Ellmer Zoller was the accompanist.

SAN ANTONIO HEARS SALVI

Harpist Is Soloist with Local Symphony
—Genia Zielinski Gives Recital

SAN ANTONIO, TEX., Feb. 26.—The San Antonio Symphony Orchestra brought its seventeenth season to a close on Feb. 17, with the sixth concert of the series. The orchestra played brilliantly, Julien Paul Blitz conducting an excellent performance of Svendsen's Symphony in D. "A Mood Picture" by John M. Steinfeldt, a local composer, finely orchestrated by Mr. Blitz, was well received. Liszt's Hungarian Rhapsody No. 2, closed the program. The soloist, Alberto Salvi, was given an ovation for his exhibition of harp playing.

Genia Zielinski, Polish-American coloratura soprano, was the second artist presented in the popular concert series on Feb. 15 at Beethoven Hall, under the local management of M. Augusta Rowley and Alva Willgus. Miss Zielinski was cordially received and was obliged to give several additional numbers. Walter Dunham, local pianist, was a capable accompanist. G. M. T.

Rosa Olitzka, Russian contralto, recently sang for more than 2000 of the city's unemployed men at East End Hall, Chicago, at a dinner given for them by Charles Appel.

Relaxed Poise an Imperative Necessity to Singer's Success

By A. RUSS PATTERSON

BY grasping one definite principle, the singer can produce the perfect bell tone of his or her voice. What is a perfect bell tone? The vibrations of the vocal cords set in motion by basic breath support, which then pass without interference into the head cavities or resonators and orifice of the mouth, resulting in a perfect blending of the overtones. By "interference," I mean unnecessary muscular contraction of the neck or facial muscles, impeding or misdirecting the vibrations on their way from the vocal cords to the resonators. The identical principle is involved in the vibrations produced by the friction of the bow on the strings of a violin which pass into the resonator, or belly, of the violin in producing tone.

Faulty singing is invariably the result of a distorted or wrongly tensed position of the auxiliary muscles of the throat, neck or face. Relax these, keep them relaxed, at the same time main-



A. Russ Patterson, New York Vocal Teacher

taining a firm connection between the breath and the vocal cords, and your trouble is conquered. Muscular balance or poise is the exact connotation of the word "relax" as I use it. Like all great principles, this is essentially simple; but to apply it without proper guidance is very difficult to most singers; to many it is even an impossibility. The percentage of people who use even their speaking voices without undue tension is negligible. Then there are many singers who use one part of the voice to a certain height or depth with a finely balanced action, while in another part unnecessary muscular tension occurs, causing an evident strain and stopping the vibrations partially or entirely from entering the resonators. It is then that the listener's ear is assailed with faulty intonation and thin and strident tone.

One infallible, fundamental exercise will insure this perfect position. The lungs should be comfortably filled and the throat position completely relaxed. The breath should be exhaled on the vocal cords, which are tensed, or approximated, only enough to emit the least possible sound. The audible result is so deep in pitch and slow in vibration as to be almost toneless. This gives the relaxed easy position, the much-desired muscular balance, the correct initial position.

Holding this position the singer should now produce any pitch or go through any of the regulation exercises, all the while watching carefully that the initial position remains absolutely undisturbed. The tone then rings clean, vibrant, full and true to pitch; the balance thus attained compels proper breath control by reason of the co-ordination established between the vocal cords and the breath; it also makes for economy of breath and the firm relation between body and tone gives a perfect legato, and makes impossible that terrifying moment when a singer fears to finish a phrase because of breath leakage. The perfect tone, high or low, soft or loud, can be produced only by maintaining the correct initial position of the larynx.

DENVER, COL.—Thomas Wilfred, lute player and singer of traditional folk-songs, gave one of his unique recitals under the auspices of the Denver Allied Arts recently.

PHILHARMONIC IN READING

New York Forces Play Hadley Work with Composer Conducting

READING, PA., Feb. 23.—The fifth concert of the Haage series was given Wednesday evening in the Rajah Theater. The entire house was sold out and additional accommodation was provided in the orchestra pit. The annual appearance of the New York Philharmonic is always eagerly looked forward to, and on this occasion the orchestra was at its very best. Tchaikovsky's Fourth Symphony was given with unusual impressiveness. Three Wagnerian excerpts were also very well played. Henry Hadley made his first appearance here and directed a fluent and dainty performance of his fairy rhapsody, "The Culpit Fay."

Pietro A. Yon, the well-known organist, gave a recital last evening in St. John's German Lutheran Church, exhibiting facile technique and admirable command of the new organ. W. H.

Concert Appearances for Elizabeth Siedoff

BOSTON, Feb. 21.—Besides her teaching, concert appearances have crowded the calendar for Elizabeth Siedoff, pianist, this month. She was heard in two groups at the concert of the Chromatic Club at the Copley-Plaza; in numbers by Beethoven-d'Albert, Tchaikovsky and Preston Ware Orem in the Musical Extension Series at the Union Congregational Church in Wollaston Park; in a recital for the Waltham School, and before the Music Lovers' Club at Steinert Hall. On the last occasion she gave a new American number, "Temple Bells at Sunset," by Charles Repper, former Boston representative of MUSICAL AMERICA. Future engagements include an appearance for the Boston Musical Association at Jordan Hall, when she will be at the piano for Mildred Ridley, cellist. A Rhapsody which has just been completed by Helen Archibald Clark has been dedicated to Miss Siedoff and will be played by her at a recital of Miss Clark's compositions in March.

Rosalie Miller Sings with Chicago Mendelssohn Club

CHICAGO, Feb. 20.—Rosalie Miller, soprano, was soloist at the concert of the Chicago Mendelssohn Club at Orchestra Hall on Feb. 17. According to the custom of these concerts, she sang not only a solo part in one of the numbers given by the chorus, but also several groups of songs. She was given a cordial reception by the audience especially after an aria from Mozart's "Marriage of Figaro," which she sang with charm and fine vocal tone. E. C. M.

Guimar Novaes Acclaimed in Lynchburg, Va.

LYNCHBURG, VA., Feb. 21.—Guimar Novaes, pianist, was accorded a royal welcome in Lynchburg when she appeared recently in concert before the Music Lovers' League at the High School Auditorium, which was packed to its doors to greet the young Brazilian. Her program, commencing with the Bach-Moor Prelude and Fugue in D, was richly varied and concluded with Liszt's Rhapsodie No. 12. Several encores were demanded and conceded. C. B. M.

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COLUMBUS, OHIO, Feb. 26.—The most important musical event recently was the concert given by La Scala Orchestra, under Arturo Toscanini, in Memorial Hall. About 3000 persons were present to hear a memorable performance of Beethoven's Fifth Symphony, Vivaldi's Concerto for String Orchestra, Debussy's "Iberia," "Fountains of Rome," by Respighi, and the "Prelude and Isolde's Love-Death" from "Tristan."

In the intermission, a silver loving cup was presented to Toscanini by Alfonso Capretta, in behalf of the Columbus Italians, who turned out in great numbers to hear this concert. Mr. Toscanini, in lieu of a speech, motioned to his orchestra to rise and play the "Star-Spangled Banner," which was followed by the Italian national hymn. The

Governor of Ohio, Harry L. Davis, with his staff, was in attendance, the decorations were Italian and American flags, and many similar decorations adorned the principal streets.

Renato Zanelli and Raoul Vidas were heard recently in concert in the Quality Series, managed by Kate Lacey. The audience was large, very responsive, and won by its applause a number of extra numbers from the artists. A deep impression was made by Pier Tirindelli's "O Primavera" and Thurlow Lieurance's "Indian Love Song." Raoul Vidas played here at the Centenary and was not a stranger. Several of the numbers were arrangements of his own. Col. Alberti, at the piano, accompanied admirably.

Benno Moiseiwitsch, pianist, and Cecil Fanning, baritone, were the attractions for the third concert, which took place in Memorial Hall on Feb. 11. This was the first appearance of the pianist in Columbus and the first public appearance of Mr. Fanning since his tour of the British Isles. The audience was a large one and the warmth of the reception put both artists on their mettle, the result noteworthy. Mr. Moiseiwitsch gave a program of un-hackneyed numbers, opening with the

Toccata by Schumann, followed by eight of the Brahms Waltzes, and closing with Weber's "Perpetual Motion." The B Flat Minor Sonata, by Chopin, was the middle number, the closing group being Liszt's transcription of Schumann's "Spring Song" and "Petrarch Sonnet" and "Campanella." Many recalls brought two extra numbers from the pianist.

Harry B. Turpin received quite as much attention at this program here as did Mr. Fanning. The latter sang a group of Schubert songs, "The Wanderer," "Wandering" and "Whither" from "The Maid of the Mill," "Archibald Douglas" by Loewe and a group of American songs. Many of these had to be repeated.

E. M. S.

Torpadie and de Stefano Appear in Concert in Zanesville

ZANESVILLE, OHIO, Feb. 26.—Greta Torpadie, soprano, and Salvatore de Stefano, harpist, gave a charming concert under the auspices of the Thursday Matinee Music Club at the Weller Theater Thursday evening. Miss Torpadie was admired in a group of Scandinavian songs by Alnaes, Lie, "Two Swedish Folkmelodies," harmonized and set by A. Walter Kramer, of which she gave the first MS. performance, and a splendid group of songs by Harold Henry, Howard Barlow, Fay Foster, Louis Versel and Hamilton Harty. Her interpretations were finely wrought. In classic pieces by Bach, Handel, Rameau, Scarlatti and Corelli and modern works of Casella, Dizi, Ravel and his own "Canzonetta Triste" Mr. de Stefano scored a pronounced success. The artists united in a group of songs with harp by Glazounoff, Loeffler and Pierné. Clarence Sheppard was Miss Torpadie's accompanist at the piano in the other songs.

Mary Mellish Welcomed in Recital in Her Native Albany

ALBANY, N. Y., Feb. 17.—Mary Mellish, Metropolitan Opera soprano, a native Albanian, was given an enthusiastic reception when she appeared at the State Armory last night in concert with Toscha Seidel, violinist, under the management of Ben Franklin. Her opening number was an aria from "Carmen," followed by a group of French songs. She was generous in the matter of encores. Her accompanist was Margaret Hughes. Mr. Seidel also found the audience of Mme. Mellish's admirers warmly friendly to him. He played capably works by Vitali, Mendelssohn, Chopin, Paderewski-Kreisler, Beethoven-Auer and Sarasate.

W. A. H.

Anita Malkin Charms Chicago at Her Recital

CHICAGO, Feb. 21.—Anita Malkin, the eight-year-old daughter of Joseph Malkin, first cellist of the Chicago Symphony, gave a delightful violin recital at Orchestra Hall yesterday afternoon. She began her program with nothing less than the Bach Concerto in A Minor, and played it with a tone that was tender, sweet and full of charm. Her technique, whether exhibited in cantilena or rapid passages, was impeccable, her intonation was correct and her bowing was elegant and graceful. She is an interesting young artist, not the least for her imperturbability while on the stage. She has appeared twice as soloist with the children's concerts of the Chicago Symphony.

E. C. M.

Present Choral Works by Bostonians

BOSTON, Feb. 26.—A choral work, "Fair Inez," after the poem by Thomas

Hood, the music by Charles Bennett of the faculty of the New England Conservatory of Music, had its premier performance in Recital Hall at the recent choral ensemble concert, Mr. Bennett conducting. The soprano solo part was sung by Melissa Snyder. Another work by a local composer which has been heard before was the chorus "And the smoke rose slowly," from "The Peace Pipe," of Frederick S. Converse, of the Conservatory board of trustees and faculty. The ensemble chorus consisted of Leone Marquis, Norma Jean Erdmann, Melissa Snyder, Margaret Ferguson, Susanna Thompson, Myra Blaker, Jean Dunn, Marian Herick, Florence Carr, Rose Magennis, Antoinette Perner and Benjamin H. Russell.

W. J. P.

Julia Culp to Open Tour in Boston

Julia Culp will give the first recital of her coming American tour in Boston on the afternoon of April 3, at Symphony Hall. Her first New York recital will be in Aeolian Hall, on the afternoon of April 10. Coenraad v. Bos will accompany Mme. Culp on her tour.

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CARLO GALEFFI

Chicago Scene of Godowsky's Master Class This Summer

Leopold Godowsky's Kansas City managers, Horner-Witte, have decided to take the 1921 Godowsky master class to Chicago, beginning June 13 and ending July 16 instead of again holding it in Kansas City as originally planned. The Kansas City class, of 125 students, was the most successful Godowsky ever conducted. The 1921 class will be the first one to be held in Chicago, but is the fifth and most likely the last one Mr. Godowsky will hold in America as he will tour the Orient next year and other work will keep him too busy to teach for some time to come. Chicago was considered the most logical city for the 1921 class because of its central location, its summer climate, and particularly for its musical advantages offered the student through the summer concerts and the opera season at Ravinia Park.

Grace Kerns in Three Concerts

Grace Kerns, soprano, was heard in recital by a large audience in Edison Club Hall, Schenectady, N. Y., on the evening of Feb. 28, offering a program of songs in Italian, French and English. Earlier in the month, Miss Kerns gave a joint recital with Joseph Stopak, violinist, at Troy, N. Y. On March 2, Miss Kerns sang the soprano solos in Parker's "Hora Novissima" at Carnegie Hall, Pittsburgh. She will be heard in Bach's St. Matthew Passion at St. Bartholomew's Church, New York, where she is soloist, on March 23.

Morini Engaged for Lindsborg Festival

Erika Morini has been engaged as soloist for the fortieth "Messiah" Festival of Bethany College, to be held at Lindsborg, Kan., Sunday afternoon, March 20. Miss Morini will also give recitals in Rochester, Springfield, Ohio, and Newark, N. J.

Nedelka Simeonova, Bulgarian Violinist, Returns to Boston

Young Artist, Heard Seven Years Ago as Child Prodigy, Now Back — Tells of European Studies During War

BOSTON, Feb. 28.—After years of intensive study with European teachers of the violin, another star has appeared here in the person of Nedelka Simeonova, the Bulgarian violinist, who was acclaimed in this city several years ago as a musician with a promising future. Miss Simeonova, now eighteen, told her story to an interviewer at the home of her patroness, Mrs. Edward Varney in Newton.

When the young virtuoso last appeared in America she was eleven years old. She returned to Europe and for seven long years, despite war and bodily fatigue, continued her studies.

"You know I wanted to learn so much that I practised seven hours a day without wanting to stop!" she declared, when questioned about her work. "My professor, Havemann, was always so kind to me and helped me to get many appearances with the orchestras in Dresden, Berlin, and later in Hamburg and Leipzig. After that tour of Germany I returned to Bulgaria, where I played with the King's orchestra, of which my own father was the concertmaster. Here they gave me an ovation, a true test for one in one's own country. They called me the 'Bulgarian star!' From there I went to play at the famous Prague Music Festival, which lasts twelve days and is devoted to the foster-



Photo by Ye Craftsman

Nedelka Simeonova, Bulgarian Violinist

ing of amicable relations between the Slav countries.

"Just before the war and before he was forced to flee from Germany, Professor Auer, at that time my teacher, took me on his lap and gathered around him several of his famous pupils, among them being Jascha Heifetz and Toscha Seidel, and our picture was taken.

"Europe has changed, financially, but musically, never! The same intense love of music still remains. Standards have never been higher, nor applause more genuine for an artist that truly pleases.

"After I had left Professor Auer, I took lessons with Professor Havemann, one of Europe's finest violin teachers. He assisted and drilled me and pointed out the path to fame. It was while I was studying in Dresden that I bought my beloved Cremona, which I treasure above everything else, although many beautiful jeweled decorations have been given me by royalty.

"Ever since last year, when my dear friend Mrs. Varney was communicating with me from time to time, I have been trying, oh, so hard, to get back to my America. At last I sailed and here I am."

Miss Simeonova will appear in several important concerts this season and she is planning a tour for next season.

W. J. P.

Tsianina in Unique Recital at Terre Haute

TERRE HAUTE, IND., Feb. 23.—The largest audience of the season greeted Tsianina at the Open Forum, Feb. 13. A new Indian film, "The Land of the Sky Blue Water," with incidental music by Cadman, was shown. Tsianina introduced the picture with a short talk and with a group of Indian melodies arranged by Cadman, Lieurance, Troyer and others which she sang, accompanied by L. Eva Alden. The incidental Cadman music accompanying the picture, was played by Margaret Kintz. Tomtom effects and native Indian themes are utilized in this music in an attractive and characteristic manner. More than half of the audience waited to greet Tsianina after the performance, at an informal reception tendered her. A trio, composed of Elizabeth Miller, violin; Esther Newton, cello, and Margaret Kintz, piano, gave a short recital before the Open Forum. L. E. A.

Lillian Croxton, soprano, is accompanying her husband, William N. Croxton, on a southern trip. While South, Mrs. Croxton will make several appearances with musical clubs and also for charities.

HANOVER, N. H.—Charles E. Griffith, Jr., and Mrs. Wallace M. Ross were heard in a recent piano and violin recital in the series which is being given this season.

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Trio of Artists Assist at Fourth Rubinstein Club Musicale

The Rubinstein Club gave its fourth musicale of the season at the Waldorf-Astoria on Feb. 19. The program included two Ampico numbers as well as solos by artists in the flesh. Marjorie Squires, contralto; Justin Laurie, tenor, and Scipione Guidi, concertmaster of the National Symphony, were the soloists. In addition to a group of songs by Gluck, Pergolesi, Donizetti, Miss Squires offered works by Raff, Kramer and Teresa del Riego. Mr. Laurie was heard in arias from "Manon," "Tosca" and songs by Rabey, Persard and others. Miss Squires and Mr. Laurie were heard together in the duet from "Samson et Dalila." John Doane assisted at the piano. Mr. Guidi accompanied by Alice Shaw, played the Introduction and Rondo Capriccioso of Saint-Saëns.

School Children Hear the Lhevinnes in East Orange, N. J.

EAST ORANGE, N. J., Feb. 28.—The recital given lately at the East Orange High School by Josef Lhevinne and Mme. Lhevinne under the local direction of Mrs. William S. Nelson was unique in several respects. The number of school children present was amazing. Mrs. Nelson is especially interested in the young folks and she allows them to attend her concerts at such low rates that many of them take advantage of her generous offer. The performance of Rachmaninoff's Suite for two pianos was the high light of the evening and the artists had to add two extra numbers to satisfy the audience. Mr. Lhevinne played in his usual electrifying style and proved as popular as ever in this city. His program included numbers by Rubinstein, Liszt and Brahms. P. G.

Arthur Kraft Booked for Return Dates in South and West

CHICAGO, Feb. 24.—Arthur Kraft, tenor, has returned from a successful tour of the South and West, and has been re-engaged for next season to sing in every town visited. He is booked for appearances in the near future in Indianapolis, Chicago, Bay City, Mich.; Rock Island, Ill., and Salamanca, N. Y. Mr. Kraft gives a recital in Boston on March 3, in Jordan Hall, under the management of Wendell Luce.

M. A. M.

Walter Bogert in Folk-Song Program at MacDowell Club

Walter L. Bogert gave a lecture-recital at the MacDowell Club, Feb. 20, on the folk-songs of the various nations. In his introductory remarks he explained the origin of folk-songs and their development. Mr. Bogert illustrated his talk with characteristic folk-songs. He sang several Irish, Russian, Old English, Greek, French, Hungarian and Scottish melodies.

School Sponsors Peterson Recital

FOND DU LAC, WIS., Feb. 18.—Grafton Hall, a school of which Avis J. Mooney is dean, earned the gratitude of the community when it presented May Peterson, soprano, of the Metropolitan Opera Company, in concert here recently. The program, which was almost doubled in length by the extras which were demanded and graciously given, included arias by Mozart and Bach, as well as old and modern songs of various origin. Clarence Shepard was at the piano for the artist.

Salvi in Recital at Houston

HOUSTON, TEX., Feb. 27.—An audience estimated at 1500 heard Alberto Salvi, harpist, in concert at the City Auditorium under the local management of Gertie Rolle. He was received with applause which brought forth extra numbers. E. D. MACC.

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Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago	Ruby Frances John, Dallas Academy of Music, Dallas, Texas.
—Dallas, Texas, June 1, Chicago, August 1.	Maudie Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Entire season beginning Jan. 5th.
Anna Craig Bates, 732 Pierce Bldg., St. Louis, Mo.	Cara Matthews Garrett, Bay City, Texas.
Mrs. Oscar E. Busby, 233 North Ewing Ave., Dallas, Texas, Jan. 12th.	Isobel M. Tone, 409 Grand View St., Los Angeles, Cal.
Jeannette Currey Fuller, 50 Erion Crescent, Rochester, New York.	Elizabeth Hasemeier, 41 South 21st St., Richmond, Ind.
Mrs. Jean Warren Carrick, 977 East Madison St., Portland, Ore.	Mrs. Beatrice S. Elkel, Kidd-Key Cons., Sherman, Texas.
Clara Sobin Winter, 410 North Main St., Yates Center, Kansas, Kansas, April, 1921.	Mrs. H. B. Watkins, 124 East 11th St., Oklahoma City, Okla.
Mrs. Wesley Porter Mason, 5011 Worth St., Dallas, Texas.	Una Clayton Talbot, 3068 Washington Boulevard, Indianapolis, Indiana.
Virginia Ryan, 1115 Washington St., Waco, Texas.	Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Feb., Mar., May.
Carrie Munger Long, 606 Fine Arts Bldg., Chicago, Illinois. Monthly Classes.	Mrs. Anna W. Whitlock, 1100 Hurley Ave., Fort Worth, Texas.
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Songs by Russian Composers Call for Variations in Vocal Style

By NINA KOSHETZ

(Famed as a prima donna, in equal favor with the Moscow and Petrograd operatic publics, Mme. Koshetz also enjoys the unique distinction of being reputed Russia's chief lieder-singer. Since her arrival in America recently she has been markedly successful in an appearance with the Detroit Symphony in Detroit and in recital in other cities. She was heard as soloist with the Schola Cantorum at a recent concert, and, in view of the peculiarities of style she disclosed, her exposition of her artistic and technical principles is of more than usual interest. She is to make her first New York recital appearance at an early date.—Ed., MUSICAL AMERICA.)

EVERY artist, whatever recognition he may have gained in his own country and however wide his experience may be, must always feel a certain malaise at his introduction to a new public. He is then confronted by two special difficulties. First, there is the choice of a program. There is always a difference between the taste of an artist's own country and that of other lands. The difficulties of program-making are especially acute for me on my American debut, because my favorite genre was very individual even in my own country. It may seem strange, but it is nevertheless true that our Russian lieder-singers cultivate almost exclusively the songs of foreign composers, especially the French and German. Of course I too love this music and am glad to sing it, but my specialty is the dramatic and expressive Russian song, the "romance," as we Russians call it. Therefore the program of

my first New York recital will include two groups of Russian music and but one of foreign.

The second great difficulty of the artist invading a new country is the difference of technical standards. In singing, this difficulty becomes crucial, so personal is the technique of the art. Here in America, your best-loved singers seem to be those who use the Italian *bel canto* style; this style seems to have become standard here. It impresses you strangely to hear the "white" or open vocal sonority which is typical of Russian singing. Our most characteristic music, some songs of Moussorgsky, for instance, absolutely commands the use of this sort of tone. If, then, the American public is to get from our Russian songs their peculiar artistic satisfaction, it ought to listen without prejudice to our type of vocal technique.

A certain prejudice against this Russian vocal style would be quite accountable in Americans, for I understand that so far they have heard none of the Russian lieder-singers who are most highly prized by their own countrymen. I doubt whether singers here can appreciate the catholicity of our vocal methods when they have had so little authoritative exposition of them to judge from. We use not only the pure Italian method which has become standard here but many other sonorities. Among our composers, Glinka and Rimsky-Korsakoff have written vocal music which requires the Italian method for its most effective delivery. The melodic recitatives of Tchaikovsky are better suited to our more characteristically Russian methods, while the expressive musical recitations of Moussorgsky demand an absolutely different timbre and sonority, sometimes even to the detriment of conventional

vocal beauty. Medtner's songs should often be delivered with a certain monotony of tonal color. The Oriental songs of Saminsky and the songs of our extremist Prokofieff, again, need a specialized sort of treatment.

As for my own taste, in general I sing only what I love, and I love what is the deepest expression of the human spirit. The vocal style of my performance of a song is determined by my desire to convey most surely the song's spiritual content. I feel constrained to say that realizing how different are my aims and methods from those of most of the singers you have heard here, I have been deeply touched by the kindness which the American public has shown me in the concerts I have already given.

ARTISTS HEARD IN TAMPA

Emma Roberts and Albert Spalding Draw Carnival Audiences

TAMPA, FLA., Feb. 20.—Although the famous Gasparilla carnival and Florida fair has been on here for the past few weeks, the Letz Quartet, Emma Roberts, contralto, and Albert Spalding, violinist, have attracted large audiences.

The quartet, the first of prominence heard here in a number of years, scored a decided success, each number being insistently encored. Emma Roberts was particularly pleasing in Chinese songs and Negro spirituals. A. Walter Kramer's "The Last Hour" proved one of the most popular numbers.

Mr. Spalding's tone, technique and program aroused his audience to a point of high enthusiasm. André Benoist played the accompaniments. S. Earnest Philpitt, Miami manager, is conducting the concert series of which the above attractions are a part. E. S.

Minnie Carey Stine, contralto, was heard in recital before the Pleiades Club at the Brevoort on Feb. 20. The concert was under the direction of Frank H. Grey.

HEAR YOUNG CINCINNATIANS

Many Highlights in Third Concert of Conservatory Orchestra

CINCINNATI, OHIO, Feb. 24.—That a students' orchestra may be molded into a cohesive body of intelligent players was again evidenced last week when the orchestra of the Cincinnati Conservatory of Music under the direction of P. A. Tirindelli gave its third concert of the season. The tone quality of the strings this season is particularly delightful. There is precision in the attacks and fine attention to phrasing and shading. The Bach D Minor Concerto opened the program, being played splendidly. The Beethoven Concerto in G for piano and orchestra served to demonstrate the talent of Katherine Donald. Louis Johnson, who has a baritone voice of fine timbre, sang the aria, "Promesse de mon avenir," of Massenet, with feeling and security.

More than ordinary interest centered in Edmund Severn's Violin Concerto in D Minor, played by Herbert Silbersack, a young soloist of virtuosic attainments. Mr. Tirindelli has a high regard for this work, and as played by Mr. Silbersack, who gave it a warm, sympathetic interpretation, the composition seemed to justify the good opinion held for it. In a suite of dances and airs of the sixteenth century, orchestrated by Respighi, Bernice Fisk played the harp solos and Leo Polskee officiated at the piano. W. S. G.

Start Lenten Musicales at Bridgeport

BRIDGEPORT, CONN., Feb. 15.—For the first of the Lenten musicales at the United Church on Monday afternoons from Feb. 14 to March 14, Mrs. Elmer Beardsley, organist and choir director, the program was given by Charles Gilbert Spross, organist, and Jackson C. Kinsey, baritone, of New York City, yesterday. A vocal number from Parker's "Hera Novissima" and Kramer's "Chant Negre" for organ represented the American composers on the list.

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Skill as Program-Builder Exhibited in Successful Symphony Concert—Moiseiwitsch as Soloist—George Reimherr Impresses with Japanese Songs—Lee Pattison in Individual Recital

BOSTON, Feb. 26.—Mr. Monteux's reputation as a program maker was further enhanced by the Boston Symphony concert on Friday afternoon, Feb. 25. Heretofore, moderns have been set as foil to the dramatic. At this concert the perennial interest of music and its adaptability as a medium for human expression were emphasized.

A child might have listened eagerly to Carpenter's Suite from the Ballet, "The Birthday of the Infanta," presented for the first time in Boston.

Ardent youth would have revelled in the Schumann A Minor Concerto for piano, with Benno Moiseiwitsch as soloist. No pianist is better equipped with variety and subtlety of nuance, or with breath-taking expressiveness of phrasing, to depict the fluctuating and sighing ardors of this romantic concerto. To complete life's cycle, there was justification for deviation from the conventional in placing at the end of the program Brahms's Symphony No. 2 in D, a music which, in its reflective nobility, appeals to the serene and thoughtful.

There have been singers who have prided themselves on their linguistic attainments, and whose versatile programs might be sure to strike at least one responsive chord at an assembly of the League of Nations. But it has remained for George Reimherr, at his concert in Jordan Hall on Thursday evening, Feb. 24, to introduce Japanese songs, sung in Japanese. We can vouch for Mr. Reimherr's excellent enuncia-

tion in his other songs, and if he was likewise consistent in his Japanese songs, then our Oriental friends, too, must have been impressed with the singer's clarity of diction. These songs are beautiful in feeling and in fantasy, and their exotic moods were imparted with striking effect. Mr. Reimherr is an unusually artistic singer who possesses that indispensable qualification, a beautiful voice beautifully produced. Edna Sheppard accompanied sympathetically, and the audience applauded appreciatively.

Lee Pattison, of the well-known musical partnership of Maier and Pattison, appeared in a piano recital of his own at Jordan Hall, Saturday afternoon, Feb. 26. Curiosity was naturally stirred as to the merits of Mr. Pattison as an individual artist. Mr. Maier had been heard in his own recital. Mr. Pattison played brilliantly, perhaps too brilliantly. There were times when one wished for greater consideration of dynamic gradations, for less apparent ease and more thoughtful interpretations. Nevertheless, his program was given with an invigorating zest that vitalized his music. Bach, Beethoven, Malipiero, Rachmaninoff, Palmgren, Griffes, Bax and Chopin were represented in the program.

A concert was given by the advanced students of the New England Conservatory of Music, Wednesday evening, Feb. 23. Those taking part were: Myrtle Vrandenburg, organist; Celia Goldman, violinist; Minnie C. Wolk, pianist; Miss Dobson, flautist, and Rosa Frutman, Pianist; Ruth Shubow, pianist, and Earl Morgan, organist. H. L.

piano solos, "Reflets dans l'Eau," of Debussy, and a Brahms Rhapsodie.

On Feb. 22, the Tuesday Musicale, one of whose claims to distinction is the vast number of new artists presented to Detroit, again brought before us two musicians previously unheard here—Guy Maier and Lee Pattison. Their two-piano recital was given in Memorial Hall, which was filled almost to capacity by an audience that loudly acclaimed the artists and clamored for repetitions and encores. Their almost impeccable ensemble, their excellent rhythm and phrasing were vastly impressive. The evening held no more finished achievement than "The Afternoon of a Faun," though in point of popularity two Arensky numbers, a Sherzo and a Valse, carried off the honors, the latter winning a repetition. Three whimsical little fantasies by Casella were delightfully refreshing and, by way of contrast, were followed by Mr. Pattison's fine arrangement of the Coronation Scene from "Boris Godounoff."

A miscellaneous program was offered by Victor Kolar and the Detroit Symphony on Sunday afternoon, Feb. 20. The soloists were Myrna Sharlow, soprano, and Philipp Abbas, 'cellist of the orchestra. The most interesting features by this orchestra were the Dvorak Slavic Dances and the Mozart Ballet, "Les petits riens." The dances were given with fire and gusto; the ballet sketched with the utmost delicacy and refinement. The audience, a capacity one, was appreciative, and Mr. Kolar was liberally applauded. Saint-Saens's Symphonic Poem, "Phaeton," and Sibelius's "Finlandia," were also played. Miss Sharlow sang "The King of Thule" from "Faust" and the Balatella from "Pagliacci" and was recalled several times. Mr. Abbas is extremely popular with Detroit audiences, and a wave of applause greeted his appearance. He presented the Tchaikovsky "Rococo Variations," a work not altogether suited to his style.

"Standing Room Only" is a sign still in use at the Children's Symphony Concerts on Saturday morning. On Feb. 19,

Herman Hoexter discussed the various phases of the brass section, and the orchestra played compositions which illustrated his points.

On Sunday evening, Feb. 20, the Symphony Orchestra, under the leadership of Mr. Kolar, gave a program at Carpathia. Gustav Heim, first trumpeter of the orchestra, was soloist.

M. McD.

TWO JERSEY CITY CONCERTS

Knights of Columbus and Music Lovers' Club Sponsor Events

JERSEY CITY, N. J., Feb. 28.—Seven members of the Music Lovers' Club, some of them residents of this city, took part in a recital program at Bergen Lyceum, Feb. 24. Clemente De Macchi was at the piano and the others who took part were Adelaide Vilma of Jersey City, Yvonne du Barry, Monico de Gregoria, Nina Tango Morgan, S. Miller, Pietro Soldano and J. Fogerty. Their numbers included solos and scenes from "La Bohème." They also sang the sextet from "Lucia."

Washington's Birthday was celebrated by a fine concert in the new Lincoln High School, when, under the direction of James P. Dunn, a program was given for the Jersey City Council, Knights of Columbus. The visiting musicians were Marie Tiffany, soprano, of the Metropolitan; John Barnes Wells, tenor; Carl Schlegel, baritone; William Dorfmann, violinist, and Lucien Schmidt, 'cellist. Mr. Dunn was at the large organ and played several numbers, among them some of his own compositions. Mr. Wells sang one of Mr. Dunn's songs.

A. D. F.

Four Concerts Given in Ohio by Mme. Liszniewska

CINCINNATI, OHIO, Feb. 26.—Marguerite Melville Liszniewska played her Piano Quintet on Feb. 14, with the Chamber Music Society Quartet of Cincinnati at the home of Mr. and Mrs. Charles P. Taft. The other numbers were a string quartet of Borodine, Preludium of Glazounoff and Etude de Concert of Sinigaglia. Mme. Liszniewska played a return engagement at Akron, Ohio, on Feb. 8, following her success there as soloist with the Cleveland Orchestra on Nov. 30. She was also heard at the concert following the annual dinner of the Woman's Music Club in Dayton, Ohio, Feb. 10, with Gudenian, an Armenian violinist. A recital for two pianos was given at the Conservatory of Music on Feb. 23, by Mme. Liszniewska and Jean Verd.

St. Joseph's Symphony Forces Offer Second Concert

ST. JOSEPH, Mo., Feb. 22.—St. Joseph's Symphony, under the direction of Hugh McNutt, made its second public appearance last night at the Lyceum Theater. There was no soloist at this concert, nor was any necessary, as the audience thoroughly enjoyed every number. The orchestra gave three encores. The St. Joseph Orchestra is new this year, having given only one other concert, last December, and having rehearsed only since last fall. Its second concert was an improvement over the first, however, and showed the result of the intervening practice. G. H. S.

Mary Mellish Admired in Garden City Recital

GARDEN CITY, L. I., Feb. 28.—In the ballroom of the Garden City Hotel on Friday evening of last week Mary Mellish, soprano of the Metropolitan Opera, was heard in recital and had a conspicuous success. Miss Mellish sang the Mozart "Idomeneus" aria, the "Depuis le jour" aria from "Louise," Handel's "Rend il sereno," and was received in them with hearty approval. Her song groups comprised works by Fauré, Rimsky-Korsakoff, Strauss, Watts, Lieurance, Vanderpool and Manacuccia; in them she was similarly successful. The Watts, Lieurance and Vanderpool songs had to be repeated. At the close of the program Miss Mellish had to grant three encores. Then, not having any more music with her, she accompanied herself at the piano in "Carry Me Back to Ole' Virginny." Charles Albert Baker was her able accompanist.

GANZ AND BRASLAU FEATURED IN ST. LOUIS

Pianist Appears as Soloist with Symphony—Contralto in Recital

ST. LOUIS, Feb. 28.—Last week's pair of Symphony concerts was made particularly pleasing by the appearance of Rudolph Ganz as soloist. His playing of Saint-Saens's Concerto, No. 5, was truly one of the most delightful bits of music we have had in many a day. He was ably accompanied by Conductor Fischer. The orchestral numbers included the Mendelssohn Symphony No. 4 (Italian), which was delicately performed, and the Jean Block joyous "The Tavern Princess." It was a delightfully balanced program and well played. It was also announced that Mr. Ganz would be guest conductor at the next pair of concerts, March 4 and 5. The orchestra sojourned in Champaign and Bloomington, Ill., this week, making its seventh consecutive annual appearance in the State University musical course. Michel Gusikoff, concertmaster, was the soloist. The appearances created much favorable comment.

Sophie Braslau, contralto, appeared at one of the regular monthly private concerts of the Missouri Athletic Club. In a program of arias, folk-songs and miscellaneous numbers, the young artist was decidedly pleasing.

A lengthy program was given by Frederick Fischer at last Sunday's "Pop" concert. Familiar numbers by Weber, Bizet, Glazounoff, Komzak and others rounded out the matinee. The soloist was William Ferguson-Davie, bass-baritone of local note, who sang an aria from Handel's "Scipio" and a group of songs with piano accompaniment.

The Associated Musicians of St. Louis met last Monday night at the Cabanne Branch Library to hear the topic "Is St. Louis Asleep Musically?" discussed from its many angles. E. R. Kroeger, George Enzinger and William John Hall offered some excellent constructive suggestions. There was a crowd out for the meeting. H. W. C.

Torpadie and de Stefano Give Joint Recital in Stamford, Conn.

STAMFORD, Conn., Feb. 23.—Before the Schubert Study Club at the Woman's Club Auditorium, Greta Torpadie, soprano, and Salvatore de Stefano, harpist, gave a joint recital last evening. A singularly fine group of Scandinavian pieces revealed the Swedish soprano's art in songs of Lange-Müller and Sibelius, a Danish folksong and "Two Swedish Folk Melodies" harmonized and set by A. Walter Kramer. She later earned favor again in American songs by Harold Henry, Howard Barlow, Fay Foster, and Louis Versel and the English composer, Cyril Scott's "The Sands of Dee." With harp she sang songs by Pierné, Harty de Lange and Buzzi-Peccia. Mr. de Stefano's playing of works by Handel, Zabel, Schuecker, Grandjany, Hasselmans, Posse and himself was of splendid artistic worth and he, too, was applauded to the echo.

Anna Burmeister Concertizing in Cities in Middle West

CHICAGO, Feb. 26.—Anna Burmeister, soprano, sang for the Lyric Club of Kenosha, Wis., recently, and in the Orchestral Series at Irving Park, under the direction of George Dasch. On Feb. 18, Miss Burmeister gave a concert for the Elks at Rockford, Ill., and on Feb. 22, she sang in Milwaukee, Wis., again under Mr. Dasch's management. M. A. M.

Illingworth Engaged for New York Oratorio Festival

The Australian singer, Nelson Illingworth, has been engaged by the New York Oratorio Society to sing in the performance of Bach's "St. Matthew Passion" at its forthcoming festival in the Manhattan Opera House on March 30.

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TETRAZZINI LEADS MEMPHIS OFFERINGS

Prima Donna Appears in Recital—Flonzaleys, Culbertson and Local Artists Appear

MEMPHIS, TENN., Feb. 27.—This month Memphis had the privilege of hearing Luisa Tetrazzini. She was to have sung here last spring, but was compelled to cancel her engagement. She made a delightful impression, and the concert given by her and assisting artists, Francesco Longo, pianist; Max Gegna, cellist, and J. Henri Bove, flautist, brought much pleasure. Her program contained the usual coloratura numbers, "Caro Nome" and the Mad Scene from "Lucia." The waltz from "Nut-Cracker" Suite was beautifully played by the trio of artists.

The Cortese Brothers presented the Flonzaley Quartet at the Lyric. The artists opened the program with the G Minor Quartet of Mozart and that in E Minor of Smetana ("From My Life").

The last group was composed of Borodine's Notturmo and the Scherzo, Op. 30, of Tchaikovsky. Three encores were given. The four artists made a splendid impression on this, their first appearance in Memphis.

The Beethoven Club presented Sarah Culbertson, violinist, and Edward Morris, pianist, in joint recital for its second artist concert at the Lyric Theater. The membership of the club, which is now over 1,000, turned out in full force, greeting these young artists with a brilliant audience.

An unusual program was given on Feb. 12, at a special concert by the Beethoven Club. This was a Mozart program, celebrating the composer's 165th birthday anniversary. Theodor Bohlmann had charge of this musical number and presented several of his piano students in ensemble numbers. Those appearing were Margaret Morrison, Mrs. D. L. Griffith, Mrs. Claude Lully, Mrs. Lawson Wilhoite, Mrs. Richmond McKinney, Mr. Bohlmann, Hazel Cutrer, Rosamund Werner and Ethel Moon.

S. B. W.

DISTINGUISHED VISITORS APPEAR IN BALTIMORE

Damrosch Forces Play Wagner Program—Recitals by Hempel and Alexander Schmuller

BALTIMORE, MD., Feb. 27.—An all-Wagner program at the last concert of the local series was the attraction with which Walter Damrosch and the New York Symphony delighted a large audience at the Lyric on Wednesday evening. Mr. Tinlot, the concertmaster was the soloist, playing the solo violin part of the "Good Friday Spell" from "Parsifal."

As the last concert of the Music Lover's Course, at the Lyric, Thursday evening, the program presented by Frieda Hempel, with Coenraad Bos, pianist, and August Rodeman, flutist, made a deep impression. Mme. Hempel displayed her usual charm and vocal skill. She had to extend her program with many encores. Her aids were excellent.

Alexander Schmuller, Russian violin-

ist, made his local debut before the Friday afternoon audience at the recital at Peabody Conservatory Feb. 25. His picturesque bearing suggested the artist of bygone days. Tone, thin but pure, technique, nimble and assertive, and a fine feeling for musical values, sum up the qualities of this new violin visitor.

The forty-fifth Commemoration Day services of Johns Hopkins University, at the Lyric, Feb. 22, gave opportunity of hearing the work of the Johns Hopkins Orchestra of ninety musicians, under the baton of Charles H. Bochau. The program comprised the "Tannhäuser" March, a Serenade of Gustave Strube, a Pastoral Dance of Edward German, and "Soldiers of the South," a march from the pen of the director, Charles H. Bochau. A "Benidictus," set to music by Edwin Litchfield Turnbull, was sung by John L. Wilbourn, A. Douglas MacComas, Richard H. Bond and Thomas Ruth.

F. C. B.

ROSEN PLAYS IN TORONTO

Cecil Fanning Also Heard—Paul Wells Gives Piano Recital

TORONTO, CAN., Feb. 26.—Max Rosen, violinist, appeared in recital in Massey Hall, Feb. 18, under the local management of I. E. Suckling. This was his second appearance in Toronto. The Chaconne of Vitali, and Wieniawski's well known Concerto were his first numbers, followed by a group including the Chopin-Auer Nocturne in E Minor, the Chopin-Kreisler Mazurka and Kreisler's "La Gitana." A Romance by Mr. Rosen was especially well received.

Paul Wells, pianist of the Toronto Conservatory of Music, at his recital in Forester's Hall on Feb. 15 was greeted by a capacity audience. He displayed much versatility in his playing. Three compositions of his own were a feature of the program.

Cecil Fanning, baritone, appeared in Massey Hall, Feb. 14, under the auspices of the Local Council of Women. His attractive program included more than twenty numbers.

W. J. B.

MEMPHIS, TENN.—Erin Farley, teacher of voice culture, gave the first of several complimentary recitals by members of his choral class at Goodwyn Institute, Feb. 14. Those participating were Sophia Nuss, Madelin Creson, Lucy Gray, Caraeline and Helen Smith, Mmes. Harry J. Work, Garner Strickland, J. A. Scott, Hugh Sandidge, D. W. Maxwell, Larenta Carter, George Hughes, Lois Whittaker and Alice McLaughlin and Rosalind Karnosky.

MANCHESTER, N. H.—Mrs. Estelle Rarker Briggs, contralto; John S. Gibb, tenor, with Mrs. Hazel Burbank as accompanist, entertained members and guests of the Berlin, N. H., Woman's

Club with a program of numbers by Verdi, Dudley Buck, Reichardt and Waring recently. The attendance was large and the music of a high order.

TOSCANINI VISIT CLIMAX OF TOPEKA'S SEASON

La Scala Forces Heard by Capacity Audience—Week Also Brings Other Attractions

TOPEKA, KANS., March 2.—The climax of the musical season in Topeka came with the appearance of Arturo Toscanini and La Scala Orchestra in concert. The City Auditorium was filled to capacity, despite the fact that the cheapest seat cost more than \$2. The orchestra received an ovation. The concert was by far the most important here this year and gave Topeka a long desired musical treat. Persons came from many surrounding counties to hear the orchestra, Henry J. Dotterweich, manager, stating that half the seats were sold to out-of-town people.

During the same week the Kouns sisters, Sara and Nellie, former Topeka girls, also drew a packed house. They were brought here under the management of Ralph S. Holland, and Topeka gave them a royal reception.

Just the week previous the auditorium was jammed to the doors for the concert given by Alma Gluck and Efrem Zimbalist, which was the feature number of the Dotterweich series. The audience was unusually liberal in its applause, especially when Mme. Gluck sang two favorites, "Little Gray Home in the West" and "Carry Me Back to Old Virginia." Of the two the favorite was Mr. Zimbalist, who won his audience immediately and held it throughout the concert.

The artists' course put on by Dean Henry Stears of Washburn College is also popular this season. In fact, this has been one of the best musical seasons Topeka ever enjoyed, and an unusual amount of interest has been worked up.

R. Y.

Florence Macbeth Sings with Harvard Glee Club in Providence, R. I.

PROVIDENCE, R. I., Feb. 26.—Florence Macbeth and the Harvard Glee Club were heard lately by an audience which taxed the capacity of the Strand Theater, giving a most enjoyable concert under the baton of Dr. A. T. Davison. The glee club's contributions included old Italian and German choruses and English and French numbers. It was the soloist's introduction to a Providence audience and she was received with enthusiasm. George Roberts was the accompanist.

Dana's Musical Institute Gives 2000th Concert in Warren, Ohio

WARREN, OHIO, Feb. 20.—The 2000th concert by the Symphony Orchestra of Dana's Musical Institute was given in the Presbyterian Church on the evening of Feb. 16, under the baton of Lynn B. Dana. The orchestra which is composed of sixty-four players, was heard in an interesting program which included Schubert's "Unfinished" Symphony and numbers by Gounod, Cui, Jaernefelt, Schumann and Lassen. The audience numbered 3000. At the conclusion of the concert, Mr. Dana received a floral tribute from members of the Rotary Club.

Diaz Admired in Lewisburg, Pa.

LEWISBURG, PA., Feb. 18.—Rafael Diaz, tenor of the Metropolitan Opera, appeared here on Wednesday evening and distinguished himself as a recitalist of superior qualities. His program was an interesting one, ranging from some of the first American songs ever composed, those by Francis Hopkinson, to contemporary American songs by Hage-

man, Hirst, Osgood and Kramer. In addition he sang arias from "Tosca" and "Gioconda" finely and songs in Spanish and French with great charm. He was encored often. Phil Ohman was the accompanist.

A Correction

In an interview with Erno Dohnányi, published in the last issue of MUSICAL AMERICA, it was erroneously stated that Mr. Dohnányi would not return to America next season. The eminent Hungarian is under contract with Jules Daiber for next season, and many engagements have already been booked.



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CIVIC FORCES DRAW BALTIMORE THROGS

Brard Assists as Soloist at
Municipal Concert—Hear
Rachmaninoff

BALTIMORE, Feb. 25.—The fifth concert of the Baltimore Symphony Orchestra, Feb. 20, at the Lyric, established the fact that a raging blizzard cannot keep away a host of music-lovers who regard these municipal Sunday afternoon concerts as their true musical diversion. The Schubert "Unfinished" Symphony and the resonant "Sakuntala" Overture of Goldmark with the blatant Liszt Rhapsody No. 2 gave these venturesome music devotees a diet of contrasting taste, and as novelty, there were two numbers for string orchestra, an Elegie and a Serenade by Gustave Strube. Magdeleine Brard, the young French pianist, made her local debut in the Grieg Concerto which she played in charming style.

A group of five original compositions was the feature of George F. Boyle's recital at the Peabody Conservatory of Music, Feb. 18. These numbers show the style and colorful harmonic treatment for which Mr. Boyle has gained commendation, each new work having something of distinctive, idiomatic nature in its material. Besides these, Mr. Boyle presented an exacting program of representative compositions.

Sergei Rachmaninoff, pianist, was the attraction offered through Mrs. Wilson Greene at the last recital of her course at the Lyric, Feb. 17. In works of Mozart and with Mendelssohn, the Russian pianist swayed his audience. Later Chopin compositions, his own "Polichinelle," Barcarolle and Prelude, and finally the Liszt Spanish Rhapsody brought pleasure to the ear.

The Philadelphia Orchestra, Leopold Stokowski, conductor, with Margaret Matzenauer as soloist, gave a brilliant concert at the Lyric on Feb. 16. A large audience found pleasure in the reading of the Chausson B Flat Major Symphony. Mme. Matzenauer sang with ideal command songs by Debussy, Duparc and Chausson and thrilled with the final scene from "The Twilight of the Gods." The orchestra responded to the slightest nuance in this number and in the Funeral March from the same opera.

Under the management of William A. Albaugh Concert Bureau, Jan Kubelik gave a recital at the Lyric on Feb. 14, to which, however, only a small audience was attracted. The violinist's original concerto, a work of proportions, and the remaining numbers of his program gained him recognition for technical skill and virtuosic display. Pierre Augieras, pianist, was heard to fine advantage in solos, besides the accompaniments.

Helen Desmond, pianist, with Mrs. J. Harrison-Irvine assisting at a second piano, gave a recital at Stieff Hall on Feb. 15.

The third Morning Musicales at the Little Lyric on Feb. 15 gave the subscribers opportunity of witnessing the novel dancing of Michio Itow. Alderson Mowbray, the local pianist, was heard in groups of French and Russian compositions played with charming style with dance illustrations. F. C. B.

Gluck and Zimbalist Heard by Record Audience in Memphis

MEMPHIS, TENN., Feb. 26.—Alma Gluck and Efrem Zimbalist were heard in joint recital at the Lyric Theater, Feb. 18, under the management of the Cortese Brothers. The largest audience of the season greeted these artists. The A Major violin concerto of Mozart, "Carmen" Fantasy by Bizet-Sarasate and a group of three concerted numbers given by Mme. Gluck and Mr. Zimbalist, composed the program. Eleanor Schib presided at the piano and proved herself a skilled accompanist.

S. B. W.

M. T. N. A. Officers, Committee and Counselors Elected for Ensuing Year

EVANSTON, ILL., Feb. 28.—The Music Teachers' National Association will hold its 1921 meeting in Detroit, Mich., on Dec. 28, 29, 30, 1921. Headquarters will be at the Statler Hotel. The officers of the association are: Osbourne McConathy, president; Francis L. York, vice-president; Dean R. G. McCutchan, secretary; Waldo S. Pratt, treasurer; Karl W. Gehrken, editor. The counselors are: Charles N. Boyd, Karl W. Gehrken, Waldo S. Pratt, Leonard B.

McWhood, Dean R. G. McCutchan, Dean P. C. Lutkin. The executive committee is composed of Lynn B. Dana, William John Hall, Charles S. Skilton, H. H. Bellmann, Marietta N. Fitch, Osbourne McConathy, G. C. Gow, F. L. York, Rossetter G. Cole.

ARTISTS UNITE IN BENEFIT CONCERT IN THE CAPITAL

Eleanor Reynolds and Messrs. Nicastro,
Rocca and Peavey Visit Washing-
ton to Give Program

WASHINGTON, D. C., Feb. 25.—The National Theater was filled to overflowing last week, Friday afternoon, when an all-star benefit was given under the auspices of the Ladies' Committee of the Medical Society of the District of Columbia. The affair was arranged by Charles Colfax Long. The musical artists, including Eleanor Reynolds, contralto; M. Miguel Nicastro, violinist and conductor; M. Antonio Rocca, tenor, and N. Val Peavey, pianist, were brought to Washington for the concert through the courtesy of Annie Friedberg, the New York manager. This was the first appearance in Washington of Miss Reynolds and Mr. Nicastro.

The program opened with the Violin and Piano Sonata in C Minor by Grieg, finely played by Mr. Nicastro and Mr. Peavey. Miss Reynolds, who has a rich contralto voice, was heard effectively in an aria from "Samson and Delila" and in a group of songs by Lambert, Landon Ronald, Hook and Gretchaninoff.

Mr. Rocca sang with sterling effect arias from "Gioconda" and Massenet's "Manon," as well as Adolfo Novello's "J'aime te voir dormir," dedicated to Mr. Rocca. Mr. Peavey played as a piano solo Liszt's Twelfth Rhapsody, and Mr. Nicastro closed the program with the "Meditation" from "Thais" and Sarasate's "Zigeunerweisen."

Readings were given by E. H. Sothorn and Julia Marlowe. Following the concert Miss Friedberg and her artists visited Red Cross House at the Walter Reed Hospital and repeated the musical portion of the program to the delight of the convalescent patients.

Scandinavian Works Introduced in Chi- cago by Mr. Frederiksen

CHICAGO, Feb. 27.—According to Frederick Frederiksen, violinist, it was he who played for the first time in Chicago the Sonata in E Minor for piano and violin by Peterson-Berger. He played this composition together with his wife in March, 1911, in the Auditorium Recital Hall. A second time they played it in Madison, Wis. Mr. Frederiksen also brought out in Chicago, the Sonata in E Minor by Sjogren in 1905 or 1906; the Hugo Alfven Sonata; the Wilhelm Stenhammar Sonata, Sinding's E Minor Sonata; also a piano quintet by Sinding. M. A. M.

Jules Falk Plays for Large Audience at Bowling Green, Ky.

BOWLING GREEN, KY., Feb. 26.—Jules Falk, violinist, gave a concert recently at the Normal Auditorium before an audience numbering about 1200. Mr. Falk was enthusiastically received and added a number of encores to a program executed with brilliancy of technique and a beauty of tone. As assisting artist, Juliet R. Ettelson, pianist, made an excellent impression, playing numbers by Chopin and Rachmaninoff. Miss Ettelson also furnished accompaniments for Mr. Falk. This concert was the third in the All-Star Course. W. B. H.

New Music Club Formed in Wichita, Kan.

WICHITA, Kan., Feb. 22.—A new musical organization, the Tuesday Musical Club, has been formed here by Mrs. George A. Huckleby. The club is composed of pupils of various vocal teachers of this city, and its object is to give these young people an opportunity to sing in public. The club meets weekly, and each member is expected to sing at least one song at each meeting. Mrs. Lucile Kells Briggs acts as accompanist. T. L. K.

PASADENA, CAL.—Elizabeth Rothwell, dramatic soprano, was the soloist for the first of the three musical teas given by arrangement with Hubach and Riggle of Los Angeles, at Hotel Maryland. After the song recital, for which Blanche Ebert Seaver was accompanist, Mme. Rothwell and Mrs. Seaver were guests of honor at an informal reception and tea.

POUGHKEEPSIE HOLDS DRIVE FOR CITY MUSIC

Robert Lawrence and Music Commis-
sion Conduct Three Weeks' Cam-
paign to Increase Activities

POUGHKEEPSIE, N. Y., Feb. 28.—This is the latest city to undertake a campaign for a permanent development of community music activities. The first step in the campaign was the appointment by Mayor Ralph F. Butts of a Music Commission of twelve members. This commission engaged the services of Robert Lawrence, founder and director of Neighborhood Service in New York City and member of the advisory staff of the National Bureau for the Advancement of Music, to conduct the three weeks' campaign.

The campaign opened Jan. 24 and two weeks were taken up with demonstrations of community singing in all public and private schools, department stores, industrial plants, etc.

The culminating phase of the campaign, Music Week, opened Sunday, Feb. 13. No less than seventy-two musical events were scheduled in the official program of the week.

On Friday, Feb. 18, all public and private schools closed at noon to permit the children to participate in a music parade. Vassar College participated in this event, as in other features of the week. The main musical events were held in the auditorium of the Poughkeepsie High School, which was not adequate to accommodate the crowds. A unique feature was a community sing held at the Hudson River State Hospital for the Insane. About 1200 inmates assembled in the chapel and the response was very gratifying.

VISIT INDIANAPOLIS

Sophie Braslau and Rudolph Ganz
Among Recent Attractions

INDIANAPOLIS, IND., Feb. 28.—Sophie Braslau sang before an audience that filled every seat in Caleb Mills Hall, on Sunday afternoon, Feb. 13. The event was one of the municipal concerts, arranged by the School and Park Boards. This was Miss Braslau's first appearance here and she won immediate favor by the artistic use of her unusually rich contralto voice. She had, as an able accompanist, Edith Cave-Cole.

The program played by Rudolph Ganz in recital on Sunday afternoon, Feb. 20, at the Murat Theater, was one that satisfied the large audience. Chopin, Beethoven, Schubert and Liszt were represented. The recital was under the management of Bradford Mills and Merle Armitage.

A unique event arranged by the foremost local musical organizations and soloists, was the all-day concert for the Hoover Relief Fund on Monday, Feb. 21, at the Roberts Park Church. Nine concerts, each one hour in duration, were scheduled, the first beginning at noon and the last ending at 9 p. m. The idea was proposed by Adolph H. Schellschmidt, and was at once taken up by Alexander Ernestinoff, Edward B. Birge, Edward Nell, Mrs. Charles Pfafflin (president of the Matinee Musicales), Mrs. James Moag (head of the Harmonie Club) and Ida Sweeney and Bertha Schellschmidt (Women Musicians' Club). Voluntary contributions at the door resulted in \$545.57 being added to the fund.

Messrs. Zoellner Give Sonata Evening at Pomona (Cal.) College

POMONA, CAL., Feb. 23.—In Mable Shaw Bridges Hall of Music of Pomona College, Amandus Zoellner, violinist, and Joseph Zoellner, Jr., pianist, gave a fine sonata evening last week. The Messrs. Zoellner joined forces in Handel's A Major Sonata, Brahms's Sonata in the same key and Grieg's Sonata in G Minor. Their ensemble was admirable and they were applauded heartily after all three compositions.

Zuro Presents Artists in "Bohème"

Josiah Zuro, director of the New School of Opera and Ensemble, showed the work of his institution on Feb. 24, when Puccini's "Bohème" was sung at a Globe concert in Stuyvesant High School. Several of the singers in the production appear regularly at the three Hugo Riesenfeld theaters. Emanuel List, basso profundo, sang the rôle of Colline; Mary Fabian, soprano, appeared as Mimi; and Edoardo Albano, baritone, as Marcel; Enrico Enciso, tenor, played Rodolfo, and Mary Marshall, soprano, sang the part of Musette.

Three New Dates for Hemus

Percy Hemus, baritone, has been engaged for appearances at Birmingham, Ala., on March 10; at Memphis, Tenn., March 11, and at Fort Wayne, March 16.

Allan McQuhae Heard in La Crosse, Wis.

LA CROSSE, WIS., Feb. 27.—Allan McQuhae, tenor, appeared here recently before the La Crosse Music Study Club as the closing number of the 1920-1921 course, scoring a real success. A group of Old Irish songs were delightful and in these Mr. McQuhae showed his subtle sense of humor. There were many recalls to which the young singer responded generously with encores. Ralph Douglass was accompanist. E. G. P. T.

Leman Co-operates in Philadelphia Benefit

PHILADELPHIA, Feb. 25.—For the benefit of the famine sufferers in China, an elaborate historical pageant was given to a capacity audience at the Metropolitan Opera House on the evening of Feb. 24. J. W. F. Leman and his orchestra united with Anita E. Ferris and Ruth Mougey Worrell in this production, which was given under the title of "The Lifted Cross." The results were highly gratifying.

Parlow Gives Recital in Great Falls, Mont.

GREAT FALLS, MONT., Feb. 27.—A large audience gathered at the Grand Opera House on Feb. 21 to greet Kathleen Parlow, the violinist. Her first offering was the Chaconne of Vitali, which was played in a masterly fashion. This was followed by the Vieuxtemps Concerto in F Minor, and the other groups consisted of works by Schubert, Monsigny, Mozart, Dvorak and Wieniawski. She was warmly applauded. Mr. Fred Melson Gee was an efficient accompanist. L. V. K.

Inadvertently an error was made in an advertisement of E. Robert Schmitz, the pianist, which appeared in a recent issue of MUSICAL AMERICA, stating that his trans-continental tour October, 1920, to March, 1921, was now being booked. It should have read "Tour October, 1921, to March, 1922, now being booked."

EASTON, PA.—The second of the series of historical piano recitals was given in Pardee Hall of Lafayette College by Earle D. Laros before a capacity audience. His program comprised compositions by Schumann, Schubert, Brahms, Chopin, Mendelssohn and Liszt. The same program was given a few evenings before in the American Artists Concert Series at Gettysburg, Pa., where the pianist had the assistance of Estelle Hughes, soprano.

BOISE, IDAHO.—The high school band and orchestra, under the direction of Fowler Smith and his assistant, Albert Tompkins, have attained a high degree of proficiency. The work has been stimulated by the policy of the school in giving class lessons in violin for twenty cents a lesson. An addition to musical circles is Mr. Weiss, violinist, formerly of the Boston Symphony.

WICHITA, KAN.—A concert with a miscellaneous program was given recently in the high school auditorium, under the auspices of the Hoover Fund Committee for starving European children. It was attended by a large audience.

BOISE, IDAHO.—The Idaho State Music Teachers' Association has elected, by mail ballot, the following officers for the ensuing year: President, Eugene A. Farnar, conductor of the Civic Festival Chorus; vice-president, Oliver C. Jones; secretary-treasurer, Maudy L. Cleary.

PASADENA, CAL.—"The Humming Bird," by Sarah Coleman Bragdon of this city, is being featured by the Zoellner Quartet on its contemporary composers' programs this season.

PASADENA, CAL.—Frederick Stevenson and assisting artists, recently presented a program devoted to modern compositions before the Tuesday Musicales members and guests at the Crown Hotel. Following Mr. Stevenson's paper on modern harmony, Frieda Peycke, Kathleen Lockhart Manning, F. G. Novies, and Ruth Pinkerton gave a musical program.

OBERLIN, O., Feb. 26.—The Artist Recital course of Oberlin Conservatory opened last Monday evening with a two-piano recital by William K. Breckenridge and William T. Upton.

"Riding Lyceum" Through the Shut-in Towns of New England

How Godfrey Wetterlow, Russell Cook, Harold Adlington and the Gideons Fared in a Tour in the Hibernating Northeast—A Few Audiences—Walking a Trestle to Peterboro

By CONSTANCE RAMSAY GIDEON

DID you ever "ride Lyceum" through New England when the mercury had dug in for the winter; when snow and frost made fairyland of wood and field, and the hills were etched in silver-point upon a silver sky; when ice on meadow brooks was midnight blue and clear as glass, and smoke from logging camps went up straight and blue and plummy, unwavering in the windless air?

If you didn't—don't try it.

At any rate, don't try it unless you are young and love change more than comfort, adventure more than achievement, service more than reward.

They need your service, these shut-in towns, whose people hunger for music, for warmth and color and fullness of life—and have instead, year upon year, the same round and narrow joys, dull sorrows, and little never-ending tasks.

We were young, we five, so we were not afraid for the travel by night, nor the dog-wagon lunch by day. Let us present ourselves.

Godfrey Wetterlow, first violin, was guardian of our temperament and fanner of our faith. On the train Godfrey would sit by and intone the Psalms in Swedish. None of the rest of us knew any Swedish, so he had an unfair advantage. And his temperament led him to practice Bach at daybreak, but did not spoil his appetite.

Russell Cook, second violin and quintessence of elegance, became custodian of our collective form. What should or should not be done, and how, and why—these problems were as easy to him as the First Reader, or as what to wear. Him we called *Aida* (forma divina).

Harold Adlington, 'cello, we called the Bumblepup, because he looked like that. He was round and earnest and engaging as a little brown bear-cub, and his good nature was indestructible.

The others are Constance and Henry Gideon, whom you know.

When we changed trains for Border Fort, we found the local crowded with the clans of the lumberers. A red-hot coal stove glowed and gleamed, wet boots and mackinaws near it smoked and steamed. Children were yelling, and a buxom Canadian was explaining, at the top of her voice, that she no longer enjoyed her former health, and, God was her witness she would not cook for a camp of more than eighty lumbermen unless she had a helper to split the kindling. Across the aisle a beetle-browed young Hercules was narrating his experiences in the jail, which he had quit that afternoon. Admiring and envious friends were hanging on his words; but as he spoke *Franca*, the French-Canadian *patois*, we could only gather that he held himself a chap of spirit, who, by the great exploit of getting sent to jail, had glorified his family and friends and put his town on the map.

Border Fort is headquarters for the French guides and *voyageurs* of Maine. Hunters and fishermen come up river from Moosehead, *habitants* come to town, from Quebec and Brunswick, across a swaying footbridge (much used these days, for you need no passport, and Quebec is not wet, but it is moist).

The thirty English-speaking families of Border Fort are submerged by waves of French as reefs by the sea. They are immovably there, but you do not know it unless you come smash upon them. Impressively, the town is French.

The "Opera House"

The Opera House, where we played, dates from the late sixties. It is a non-fireproof, non-weatherproof frame building, with the graciousness and the acoustic properties of an abandoned barn. But in honor of our coming the stage had been made beautiful with rugs and hangings and flowers, and the piano had been partly tuned. In the windy dusk of the auditorium we saw men in mackinaws, befurred women, children wadded in cocoons of clothes. Aloofly islanded among them, unmistakable as

Gibraltar, sat the thirty English-speaking families.

After a recital next night in Capitol City we rode all day and all night to Islide, L. I. Here the audience was a delight—human and wideawake. What did it matter that it roared with mirth whenever we pronounced a foreign name (Komzak was enough to set them off, but Moszkowski tickled them almost into hysterics), or that chewing gum was champed and peanuts popped as an obligato to our soulfullest efforts? It didn't matter a bit. We played the next night in Ticonderoga, in the heart of Fenimore Cooper's country. Memories of French and Indian history, and the beauty of the surrounding scenery, make the town endurable. The generously planned, rambling old hotel, dignified and comfortable, is several sizes too large for the town, and the audience in the Opera House is scattered. There is, however, one living thing in this community—the school. The Lyceum course is the work of the Senior Class, as is nearly everything in town. This group of eighteen vigorous young people must greatly disturb the dreams of this Rip Van Winkle among villages.

We were scheduled to appear the next evening at Peterboro, N. H. There was no train out of Ticonderoga in the morning. The only possibility was to cross the lake in the dim grey dawn and catch the Morning Milk Unlimited which left Pemmican Junction (or was it Obscure Siding?) when ready. Jarge would pick us up with the peep-o'-day stage, and ferry us to the landing, where we might (or might not) get the ferry.

At six in the snowy morning, accordingly, Jarge called by with his creaky old six-seat wagon, high-wheeled and rusty, and open on every side to the raw mountain air. He reckoned our respective weights with a practised eye, packed us so as to balance the stage to the best advantage (the right rear wheel bein' a mite shaky) and we set off.

The reluctant dawn came as we drove through old-time battlefields along an unbelievably bad road, stretching through field on field of snow. Pine woods bordered the fields with a blue-black smear. Beyond the woods hung a bank of cloud, menacing and huge, like the moveless crest of a monstrous wave, waiting its moment to break.

"Them's the Green Mountains," said Jarge, with a jerk of his thumb toward the cloudbank. "Some folks considers 'em real handsome. Giddap, you Jim" (this to the brown horse, who was on bad terms with the black), "an' stop bitin' Charlie or I'll w'ip ya."

At last we reached the landing where we had thought to take the ferry. Jarge pointed the wharf out sadly. "Old ferry don't run no more," he told us. "You was aimin' to take it? Sha' now. Some c'mission come here, back a while, and condemned her to be unsafe. She'd served the town stiddy fer forty year, and she'd a-bin good fer forty more. But they condemned her."

We drew up at the ferryman's house. Jarge pounded on the door. "Marnin', Mis' Hodgins. Kin Mister Hodgins kerry these folks across lake? They've got ta make th' city train."

"No, he cudn't," replied Mis' Hodgins. "Our boat's condemned fer unsafe, an' besides, the children've gone fishin' in it."

"Well, fellas," sympathized Jarge, "you're outta luck. You'll have to hit th' tressles, boys 'n girl."

"Y' mustn't ta cross th' tressle," Mis' Hodgins warned us shrilly. "She's condemned fer unsafe."

But we couldn't stop for a little thing like that. Come rain, hail, shine, or high water, we must get to Peterboro or die in the attempt. For awhile the latter alternative seemed the more likely. The trestles were old and sagging, the ties wide part and glazed with ice. Every few yards a tie was missing altogether. We looked without enthusiasm at the slush-ice and water below, until Godfrey remarked, "Eventually—why not now?" and we set out.

Halfway across, the wrecking crew

hailed us. "Aimin' t' take th' train?" they called. "Climb aboard the hand-car and we'll fetch y' over." So, bag and baggage, fiddles and 'cello, we finished our crossing safely perched on the rolling stock.

As we looked back we heard the wreckers shout, and saw a section of the bridge bulging and swaying. Then it gave, and went overboard. The link was broken, the bridge was down. We five were the last passengers to cross the historic Ticonderoga Trestle.

We caught a toy train to Peterboro (change at Cornstalk, transfer at Quin-conxet, change again at Ogooslik) and arrived with time to spare for a lively snowball fight with a couple of dirty but altogether engaging small boys.

After having made friends with a lovable audience on Saturday, and spent a delightful Sunday (more like a jolly

house-party than a hotel Sunday) and after two or three concerts in as many civilized but uninspired towns, we five bade one another goodbye. We didn't want to. We would gladly have begun over again, and gone on for six weeks longer. Goodbye to the cheery comradeship and wholesome fun; to the rough and hearty travelling; to the wholehearted teamwork; to the friendly rivalry. Goodbye, too, to the dark beauty of the pine woods, the radiant beauty of the snow. Goodbye to the peace that sleeps in the valleys and walks upon the hills, and fills the hearts of simple men around campfires and in outland towns. All this we leave behind us, to take up the load of every day.

Yet, although those days are already only a memory, even in remembering them, we grow lighter, and breathe again a freer air.

Insufficient Musicians to Supply Demand of Motion Picture Theaters

Engagements A-begging for Good Players—Right Kind Difficult to Find, Say Exhibitors—Theater Owners Realize Importance of Good Music—Estimate This According to Value of Picture as Entertainment—Opportunities for Organists—Prominent Musicians in Cinema Field—Question of Routing Soloists Through Film Houses—Predict Appearances of Eminent Conductors as Guests

By CHARLES D. ISAACSON

THERE are hundreds of engagements crying for men and women to fill them in the musical profession! Especially is there an undersupply of organists—and there's no place to find them.

These facts were brought out casually Jan. 25, in the course of the first conference of motion picture and musical interests, and did not get the attention they deserved because there were so many meaty matters which crowded the best thinking capacities of the more than 300 representatives. Yet it seems to the writer, who had the honor of serving as chairman at those memorable meetings, that the information should be cast to the four winds and given the widest kind of publicity.

There are musicians who are bemoaning the fact that there is a scarcity of work. I am not referring at this moment to those who eschew all but solo engagements. There are still thousands of artists who are willing to devote at least part of their time to ensemble and orchestral engagements, to fill in their incomes and their working periods, between virtuoso appearances; there are, indeed, as we know, hundreds of thousands of just "plain" musicians—good, very good and extraordinarily good musicians—whose entire outlook is the orchestral sphere.

Is the musical world enjoying such a state of bloated success that everybody is playing all he possibly can, with nobody seeking an engagement? I doubt it, especially in view of the fact that almost daily I am in receipt of letters and telephone calls, asking me if I cannot suggest what stranded musicians might do!

Then, there's something wrong in the manner of bringing musicians and engagements together. If I am to be the matchmaker in effecting the meeting, well and good.

Listen to these remarks:

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians—that the small neighborhood houses cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from experience—and I know for a fact that the musicians are not keeping pace with the exhibitors."

These words come from William Brandt, the president of the New York Theater Owners' Chamber of Commerce, which has a membership of 500 theaters. He himself is the biggest theater-owner in that association, and he knows whereof he speaks. Many of his houses are the equal, he says, of the Rivoli, Rialto, Strand, Capitol. Even in the ghetto of Brooklyn—in Brownsville—there is a theater called the Stadium, which is as large and beautiful as any theater in the country.

"We rate music to a good picture as 40 to 60 per cent," said Mr. Brandt, "and music to a bad picture as 95 per cent. Hence you can see how essential music is in our programs. We find it very difficult at times to get musicians from the unions—especially the right musicians. Oftentimes our costly organs are bare because there is no organist to play them! We are trying to give the best in music, and even if we can only have a small orchestra, we want that to be

of the best and to play the best. Would that the world were full of Riesenfelds!"

While Mr. Brandt was making these remarks fortune so had arranged matters that no less a personage than Joseph Weber, president of the American Federation of Musicians, was present.

What he said, after declaring that the union was not on trial and demonstrating that the American Federation had done more for art than any other single force in America, was to substantiate the point I make in this article.

"We all agree that the motion picture industry has been in the making for the last ten years; now it is a certainty. Before this time, the organist and other musicians had no call from the motion picture theater. The motion picture theater has been developing, but not the motion picture musician. He must be given time to develop. You cannot be furnished with the finished article before the demand is shown. It is true that the motion picture musician is out of step, but give them a little time and there will be more musicians and organists in the market than the theaters can use. The question of musicians will be solved as far as the American Federation is concerned."

Now you know the situation. If you are interested and are equipped to play picture music make your bids!

And please do not turn up your nose at the picture theater. Remember that Hugo Riesenfeld, Erno Rapee, Nat Finston, Carl Eduardo, Joseph Breil, Vladimir Dubinsky, Buel Rinsinger and hundreds of eminent men are now in the field. Remember that the Wolfsohn Bureau has just entered the lists, with the idea of routing their artists throughout the leading motion picture houses, and the day is not very distant when the international stars will be making guest appearances at the film houses. I predict that Bodanzky, Stransky, Montaux, Polacco, Toscanini, within a year or two, will conduct guest performances at the Capitol, Rivoli, Sid Graumann's, Shea's Hippodrome. Henry Hadley has already done it. While vaudeville has lost its opportunity, so far, to make its stage a place where, with decency and prestige, an artist can perform his best, the motion picture field has created a new channel for the dissemination of fine music. Popular music doesn't come one, two, three with standard music. Don't put up your nose, but investigate the opportunities. Maybe there's an engagement for you. Page Richard Henry Warren, organist—here's your chance, sir!

Psychological Reaction to Isolated Chords Shown by Pacific Coast Musician's Tests

Experiments Conducted by Howard Harold Hanson of Pacific College Conservatory Yield Convincing Results—Records Definite Impressions from Single Chords—Individual Hearers Use Similar Terms in Describing Effects of Sounds

By MARJORY M. FISHER

SAN JOSE, CAL., Feb. 1.—Is music a language? The world, for the most part, agrees that it is; and an international language at that. The purpose of all language is thought-expression. The study of grammar and composition is for the purpose of teaching one how to express accurately his thoughts in a way others may understand. A student of grammar, although properly concerned with the analysis of the language, never loses sight of the thought which is to be expressed, and his vocabulary is acquired and developed with the same idea in mind—that of intelligently expressing his own thoughts, and it naturally follows that he will then understand the expressions of others.

In the study of musical composition, however, emphasis is too often placed upon the alphabet, or component parts of the musical vocabulary, almost to the exclusion of any consideration of the means for conveying specific impressions—upon the mechanics involved, rather than upon the result sought after. This is doubtless responsible for a certain percentage of the correctly constructed but uninteresting and often meaningless compositions produced from day to day. Howard Harold Hanson, composer-pianist, Dean and head of the theory department of the Pacific College Conservatory, has been conducting experiments to determine whether or not the integral parts of the musical vocabulary convey definite impressions.

Time Given to Academic Considerations

"We affirm that music is a language so frequently and so blandly that we neglect often to take our own words seriously," says Mr. Hanson. "In the study of the theory of harmony, consonance and dissonance, more time is given to the mechanics of part writing, to academic consideration of chordal progressions than to the suitability of a chord or a progression for the effect desired. We must know something of the acoustics of music, the physical science upon which the art rests, that is true; we must obviously understand what may be called the mechanics of composition, notation, theories of tonality of chordal progressions, but after all is not the ultimate aim the psychological effect of the chord and its progression both from melodic and harmonic viewpoints? Nevertheless this third aspect of music is much less cultivated than either of the other two mentioned even though its importance is recognized.

"The reason for this is easily understood. Any discussion of this subject is essentially difficult and its theory constantly open to dispute. If we are attempting to set down with any definiteness the effect of a chord or of a progression upon an individual we are beset with questions of environment, mental state at the time of experimentation, musical sensitiveness, and ability to set down adequately a true summary of the feelings.

"With the help of eight degree candidates of the Conservatory I have attempted a series of experiments upon the 'psychological effects of static chords.' My own avenue of approach is that of a composer and theorist rather than that of a psychologist. For that reason I have merely set down the observations recorded with no attempt to reach a hard and fast conclusion.

"For the purposes of unity certain standards were taken and certain conditions resolved upon. A well-tuned piano was used for all experiments, the chords played were played in the middle of the keyboard and were played out of tonal-



Howard Harold Hanson, Composer-Pianist and Dean of Pacific Conservatory, Who Has Conducted Important Experiments in the Effects of Static Chords

ity as isolated chords, with no preparation or resolution. Tests to the number of 995 were made and those taking the experiments were grouped in three classes,—trained musicians, those musical but untrained, and those who had no especial interest in music. Each person taking the test wrote down as definitely as possible the impression he received upon hearing the chord. Several tests were made in each case in both forte and piano dynamics. At the end of several months of experiment the results were averaged and an attempt was made to find a more or less definite standard of reaction with which the majority agreed. It was found quite possible to arrive at certain descriptions of chords tallying with the majority of opinions recorded. In many cases actually the same words were used by different persons in describing their reactions. For example, in the experiment of the minor triad, piano, nineteen out of sixty-three persons used the word 'sad' or 'sadness' to express their reaction. In a great many more cases words of the same general meaning were used so that the agreement was no less firmly established. In describing the type of discord represented by the seventh chord on the seventh of the major scale played forte, such words as 'assertion,' 'remonstrance,' 'anger,' 'aggressive,' 'stormy,' 'strife,' 'disturbing,' and similar terms were used. While of course these words are not synonyms it can be acknowledged that they are much akin and logically traceable to the same causes.

Response of the Untrained

"That discrepancies should occur is nothing more than could be expected, especially when so many things are apt to disturb concentration. There are many more subtle reasons for such discrepancies also. You see there is the difficulty of adequate expression of impression in words unless one is in possession of a large vocabulary of subtle variations of meaning. Then, too, there is the power of association and imagery which is more apt to effect the untrained than the trained musician. For example, an untrained person gave as her impression of the major triad, piano, 'like evening was falling and lights were coming out.' This did not clash with the term 'peaceful' which was the absolute version of seventeen people. The description of a discord of the type of a seventh chord on the second degree of the major scale, piano, by another untrained person as 'peaceful bells on Sunday' is possibly the result of association with the sound of bells with slightly dissonant partials heard at some previous time in his experience. This tendency to associate sounds with physical things is much more pronounced in the musically untrained. The trained musi-

The Case for Music as a Language—Attempt to Find Standard of Reaction to Static Combinations—Power of Imagery in the Musically Untrained and Tendency to Associate Sounds with Physical Things—Belief in Program Music of Emotional Character

cian is more likely to state his impression as a concrete impression. Then, too, there is the wide variation of dissonance which trained and untrained ears can hear with understanding. To the unmusical person this is especially trying. He is apt to receive a dissonance played forte as a disagreeable physical sensation and look no further. In the type of dissonance which occurs as a seventh chord on the subdominant, a comparatively harsh dissonance when played forte, a number of replies such as 'hurts the ear,' 'something wrong,' 'very unpleasant' indicated that this chord was beyond their aural limit of appreciation of dissonance. This occurred only with the musically untrained. The degree at which dissonance 'pains' varies greatly. I have noted a mild dissonance actually physically too much for one man, and an unusually harsh dissonance perfectly understandable to another. The difference seems to be due for the most part to aural experience, as the limit of endurable dissonance grows with listening."

Tests were made for the major, minor, diminished, and augmented triads and for the seventh chords of the formation of two-seven, four-seven, five-seven, and seven-seven of the major mode.

Effect of Dynamic Changes

Mr. Hanson points out that the change in dynamics does not effect all chords alike. For certain chords an increase of the intensity seems to merely heighten the original effect, but in others the change of dynamics entirely changes the original concept of the chord.

"From these tests," Mr. Hanson observes, "it would seem that, if a group of people musically sensitive and interested were assembled, the reaction of each individual to a static chord would be startlingly similar and any differences occurring would be more likely to be differences in association rather than in fundamental reactions.

"Do I believe in 'program music?' I do—provided the 'program' is purely emotional and psychological, not physical. The results of these experiments would tend to show that physical associations are the products of minds musically untrained rather than the reverse.

"There are those who say that an isolated chord has no meaning. I cannot hold with this theory. An isolated chord does create its own impression, call it 'clang,' 'tone-color' or what you will. It must be admitted however that the field of 'moving' chords is infinitely wider in its possibilities and at the same time presents even greater difficulties than the subject we have discussed. It seems to me, however, that in spite of the difficulties involved, this field is the one most worthy of investigation by our composers and theorists. When we investigate sensation and reaction we are seeking to understand not the mechanics of music, but the very essence of music itself."

JERSEY CITY, N. J.—Edith Finkeldey, soprano, was soloist at a recent meeting of the College Club.

Cortot Admired in Montgomery, Ala.

MONTGOMERY, Ala., Feb. 23.—Alfred Cortot, pianist, appeared at the Municipal Auditorium last night, under the auspices of the Montgomery Concert Course. A large audience greeted the distinguished artist, who played an attractive program which was thoroughly appreciated, the most enjoyable portion being the twenty-four Chopin Preludes, which were played in a masterly fashion. W. P. C.

Music in the Film Theaters of New York

THE "Prison Scene" from Gounod's "Faust," presented by the New School of Opera and Ensemble, under the direction of Josiah Zuro, was the special musical feature at the Rivoli Theater last week. The parts were taken by Mary Fabian, Georges Dufranne and Emanuel List. Another vocal number was a duet by Betty Anderson and Fred Jagel. The principal orchestra number was Massenet's "Phèdre" Overture, directed by Frederick Stahlberg and Joseph Littau. Dupont's "The Convent Bells" was offered as an organ solo by Firmin Swinnen.

"The Dance of the Hours," under the direction of Erno Rapee, was the orchestral offering at the Capitol Theater. An interesting ballet, danced by Doris Niles and the Capitol Ballet Corps, and favorite songs of to-day, sung by a mixed quartet, completed the musical program.

At the Strand Theater the orchestra, under the direction of Carl Edouarde and Francis V. Sutherland, opened the musical program with the overture from "The Mikado." The male quartet returned for the fourth week in a prologue staged by Director Plunkett. Mr. Smith and Mr. Sisson alternated in Grieg's "Sailor's Song" as an organ solo.

The program at the Rialto included the Andante movement from Lalo's "Symphonie Espagnole," played by Sascha Fidelman, concertmaster of the Rialto Orchestra. Weber's "Freischütz" Overture, played by the orchestra under the direction of Hugo Riesenfeld and Lion Vanderheim, was the chief orchestral number. Other numbers were offered by Gladys Rice, soprano; John Priest, organist, and Harry Edison, tympanist, who was heard in an arrangement of Kreisler's "Liebesfreud."

The marimbaphone, or marimba, is so seldom seen in an orchestra that when it was made part of a musical program by Hugo Riesenfeld at the Rialto Theater recently it attracted as much attention because of its novelty as because of its music. The marimbaphone, which bears still another name, "zapotecano," is five or six feet in length and its frame supports a graduated series of strips of hard wood. Appended to the strips are graduated sound boxes, the bottoms of which have a small hole covered with a thin drum head. The soloist plays upon the hard wood strips with hammers. Harry Edison was the soloist. The African marimba is a similar instrument except that native gourds are used in place of the sound boxes.

BEAUMONT, TEXAS.—Albert Linquist, tenor, gave a program in the first Methodist Church recently, under the auspices of the Woman's Reading Club. The house was filled and many were unable to gain admittance.

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CHARLES CITY, IOWA.—The New York Lyric Singers gave a concert as the last number of the Y. M. C. A. course recently.

CEDAR RAPIDS, IOWA.—Max Daebler, new head of the piano department of the Coe College Conservatory, was heard in recital recently.

TROY, N. Y.—Jessie C. Herriot, soprano soloist in the choir of the Universalist Church, has resigned to accept a similar position in the First Methodist Church.

OKLAHOMA CITY, OKLA.—Edith Merrick and Mrs. Bessie Leigh Chestnutt presented Margaret Connor and Lucile McNeal in recital in the Merrick's studios recently.

LYNCHBURG, VA.—Mrs. Edward MacDowell, widow of the composer, gave a recital at Randolph Macon Woman's College for the benefit of the student building fund recently.

FORT WAYNE, IND.—Lydia Ferguson, soprano, gave a costume recital in the Elks' Hall recently. She was assisted by Marguerite Bailhe Walker, pianist, and Gaston Bailhe, violinist.

TERRE HAUTE, IND.—Eugenia Hubbard, pianist, and Mrs. Oliver Tooley, soprano, accompanied by L. Eva Alden, furnished the musical program preceding a recent meeting of the Open Forum.

PASADENA, CAL.—Henry Edmond Earle, local pianist, composer and teacher, is the author of a recent work designed for teachers of the piano, entitled "Modern Graded Course of Studies for Piano."

PASADENA, CAL.—Under the direction of Will Rounds, conductor of the Pasadena Community Orchestra, a group of players is providing music for the performances at the Pasadena Community Play House.

WASHINGTON, D. C.—Louise Raner, violinist, with Adele R. Bush as accompanist, was heard recently in a program of compositions by Tartini, Vieuxtemps, Moskowski, Bach and Auer. Mrs. Frederick E. Farrington assisted.

TERRE HAUTE, IND.—Giovanni Sperandeo, tenor, and Hugo Hagen, Norwegian pianist, appeared in recital at the First Baptist Church recently, under the auspices of the Young Men's Agoga Class of the Sunday School.

LYNCHBURG, VA.—The Randolph Macon Woman's College gave its February musicale last week. Advanced students in violin, piano, voice and organ presented a diversified program before a large audience of students and others.

LOWELL, MASS.—Mr. Oulukanoff, Russian baritone, gave a recital in Colonial Hall, Feb. 17. He was assisted by Miss Wahne, soprano, and three dancers, June Moody, Eta Hezlett and Mabelle Wood. Marion Hurley was accompanist. The program was one of exceptional interest.

WATERLOO, IOWA.—Lucile Held recently gave a piano recital at her home studio with the assistance of the following pupils: Marjorie Johns, Maurice Taylor, Macine Hummel, Ruth Dial, Russell Johns, Ruth Sherman, Lillian Goloski, Muriel Stark, Dorothy Sweitzer, Grace Jensen and Rose Hauletta.

SIoux CITY, IOWA.—Sonya Medvedieff, soprano; Philip Sevasta, harpist, and Lee Cronican, pianist, lately gave two recitals at the Martin Hotel under the auspices of the W. C. T. U. Large audiences attended both recitals. Blanche Rousch McCutchen, local pianist and teacher, presented two students in recital recently. They were Estrid Gustafson and Margaret Schamp, the latter assisted by Opal Milligan, reader.

LOS ANGELES, CAL.—Frieda Peycke, pianist and composer, was the artist at a recent meeting of the Santa Monica Bay Woman's Club, presenting musically illustrated poems. She was also one of the assisting artists on a program given by the Woman's Choral Club recently.

LANCASTER, PA.—Esther Bash and Donald Nixdorf, pupils of George B. Rodgers, organist at St. James Episcopal Church, presented a program of organ numbers at the February meeting of the Organists' Association, which was held in Emmanuel Lutheran Church.

SAN DIEGO, CAL.—A program of French music was given by the University Extension Committee at the First Baptist Church recently. Following a lecture on this school of music, a program was offered by Maude Fenton Bollman, with Mrs. Henni Robinson at the piano.

CORNING, N. Y.—The Musical Art Society, Charles C. Corwin, conductor, presented an attractive concert at the opera house recently. The society was assisted by Idelle Patterson, soprano of New York, and a local orchestra of twenty pieces under the direction of George W. Pratt.

LONG BEACH, CAL.—Church choirs which have appeared in benefit performances recently, are the First Baptist Church choir, Alexander Hyer, director; the First Presbyterian Church choir, Ada Potter Wiseman, director, and the Choral Oratorio Society, Clarence Krinbill, director.

WASHINGTON, D. C.—A program was given recently in the concert room of the Library of Congress by twelve members of the United States Marine Band. Octettes for woodwinds and horns by Beethoven and Mozart were presented as well as quartets and trios for cellos by Marx-Markus, Mueller and others.

WASHINGTON, D. C.—Louis Potter, Jr., and Walter Nash were the artists at the fourth organ recital under the auspices of the local chapter of the Guild of American Organists. Martin Richardson, tenor, was heard in a recital of songs and arias at the Arts Club last week. Paul Fishbaugh was at the piano.

SAN JOSE, CAL.—The Sempervirens Club met last week to hear Mrs. Ralph Waldo Trine read her play, "The Spirit of the Sempervirens," which is being considered for the third annual forest play in the California Redwood Park. If accepted, it will be presented sometime during the coming summer or early autumn.

WATERLOO, IOWA.—Forty-six guests were present at the eighth annual banquet of the Ross Conservatory of Music held at Black's Tea Room recently. Harold Bradley was the toastmaster and musical numbers were given by Robert Frederickson and John Macartney. Two French dances were interpreted by Harriet Dudley Ross.

WINTER PARK, FLA.—At a recent meeting of the faculty committee of Rollins College, it was decided to allow a music credit of two units out of the sixteen necessary for the academy diploma. The college already allows eight hours of practical music toward an A.B. degree out of the 120 necessary for graduation.

WASHINGTON, D. C.—At the recent concert by the students of the Washington College of Music, the following participated: Mrs. Gertrude Reuter Miller, Margaret Christodoro, Tillie Kravitz, Clara Young, Mitchell Bliss, Lois Stuntz, Arsenio Ralon, Sara Becker, Raymond Monaghan and Alma Rifenberg. The college orchestra, under the direction of C. E. Christiani, offered several numbers.

WHEELING, W. VA.—Stainer's "The Daughter of Jairus" was given by the choir of St. Matthew's Protestant Episcopal Church recently under the direction of Paul Allen Beymer, organist and choirmaster. The assisting quartet was composed of John O'Connor, Howard Nesbitt, David Crawford and Rodney S. Crawford.

WASHINGTON, D. C.—The February civic organ recital at the Central High School, Edith Athey, organist, was given over to the works of English composers, including compositions by Faulkes, Best, Wesley, Lemare, Sullivan and Elgar. Miss Athey was assisted by Viola Shipper, soprano, whose accompaniments were played by Mrs. Howard Blandy.

NEW ORLEANS, LA.—Rene Solomon, violinist, gave a recital at the Newcomb School of Music recently. He had the assistance of Albert Kirst, violinist; Carl Mauderer, viola player; Louis Faget, cellist, and Eugene Wehrman-Schaffner, pianist. A second recital at the Newcomb School enlisted the services of Marguerite Luria, pianist; Sallie Love Banks, soprano, and Mme. Clara del Marmol, accompanist.

LANCASTER, PA.—The February program of the working musicale of the Musical Art Society was devoted to English, Welsh and Irish folk-songs. Papers were read by Mary Welchans and Mrs. Anna Skramusky Rouf. The musical numbers were provided by Helen Weishampel, Margaret Sauder, Mrs. Edgar Parrish, Miss Stoe, Mary Baker, Dorothy Frim and the Art Society chorus under the leadership of Edna Mentzer.

WASHINGTON, D. C.—Under the direction of Dick Root, a musical program was presented before the National Pen League in which the following took part: Everhard Beverwijk, the blind Dutch pianist; Maurice Strowski, violinist; Dick Root, contralto, and Minna Mierman, accompanist. Others on the program were Edward R. Fagan, Eleanor Bingham, Kate W. Barrett, Mme. Jensen and Mrs. Florence Jackson Stoddard, president of the league.

LONG BEACH, CAL.—The musical programs for the First Annual Industrial Exposition, held here recently, were arranged by L. D. Frey, community service song leader. The organizations represented were Long Beach Municipal Band, Elson Trio, Long Beach Chorus, Welsh Male Quartet, Heather Club, San Pedro Band, Lyric Club, Liberty Quartet and Thistle Club. A program of Spanish songs in costume was also given by Mrs. Annie Laurie Daugherty.

WASHINGTON, D. C.—Mrs. Ethel Holtzclaw Gawler, Mrs. William T. Reed, Mrs. Raymond Dickey, M. Katharine Floeckher, Mary Isabel Kelly and Harry W. Howard were the artists at the recent meeting of the Friday Morning Music Club. A talk was given by Dr. Tom Williams at the King-Smith studio on "The Effect of the Emotions on Musical Fitness." He was assisted by Preston Haynes, Josephine Houston, Mr. King-Smith and Bess Cline.

OKLAHOMA CITY, OKLA.—The music department of the Sorosis Club celebrated guest day for general Sorosis at the home of Mrs. Fair B. Boyett recently. The program, under the direction of Mrs. P. W. Tibbs, was given by Mrs. Floyd R. Bull, Mrs. F. H. Burnham, Mrs. G. P. McGregor, Mrs. J. A. Holmboe, Mrs. Edward E. Cornelius, Mrs. H. A. Beech, Mrs. T. B. Pedigo, Mrs. Laura St. Mary, Mrs. R. M. Stoddard, Mrs. C. E. Hall, Mrs. Boyett and Georgia Sue Jones.

GAINESVILLE, GA.—Dr. Orlando A. Mansfield, professor of theory in Brenau College, has been awarded by the adjudicators of the American Guild of Organists the H. W. Gray prize of \$50 and the Clemson gold medal for his anthem, "Eternal Light," a setting for soprano and bass solos and chorus, of Dr. Binney's well-known hymn. The competition was open to any musician resident in America or Canada. The composition is dedicated to H. Ellingford, organist of St. George's Hall, Liverpool.

CATASAUQUA, PA.—Three hundred pupils of the public schools took part in the concert given in the high school auditorium recently, under the direc-

tion of Prof. C. R. Spaulding, supervisor of music. The outstanding features were the high school orchestra, the sixth grade chorus of eighty-six voices and the high school chorus of 170 voices. "Yanki San," an operetta of old Japan, of which Professor Spaulding is one of the writers, will be presented by the high school early in May.

OMAHA, NEB.—The First Presbyterian Church was packed to the doors on the occasion of Louise Shadduck Zabriskie's thirteenth organ recital recently. Madge West Sutphen, violinist, and George Johnston, tenor, were the assisting artists. Lena Elsworth Dale and pupils recently presented another instalment of "Faust" in the series devoted to the Gounod work. Among those appearing were Mr. and Mrs. Dale, Mrs. Leon Price, Alice Tedrow, E. S. Williams, Dr. John Dininger, Eve Nelson and Vernon Bennett.

NEW BEDFORD, MASS.—In a preliminary contest to determine which ten young pianists of the thirty-one enrolled shall compete in the final test for the Cercle Gounod Contest, nine girls were chosen and only one boy. Announcement was made by number, so that the judges who were unacquainted with the pupils did not know the identity of those they selected. The judges were Harris Shaw of Boston and James Conroy of Boston and Fall River. Mrs. Mary S. Fletcher, chairman of the committee, was in charge of the contest.

ALBANY, N. Y.—A lecture-recital on "Chamber Music" was given by the Monday Musical Club at the Historical auditorium, Feb. 14, directed by Mrs. Horatio S. Bellows and Mrs. Peter Schmidt. The program was given by Mrs. Janet Lindsay Stevens, Mrs. Peter Schmidt, Lillian M. Jones, Julia N. Brooks and Regina L. Held, violinists; Mrs. Edward H. Belcher, soprano; John P. Gaskell, cellist; Peter Schmidt, clarinetist; Lydia F. Stevens and Mrs. George D. Elwell, pianists. Claude J. Holding gave a talk on orchestras and personal experiences with noted conductors.

SAN ANTONIA, TEX.—Mary Brown Campbell of the faculty of Westmoorland College, was heard in piano recital in the auditorium of the college recently. The Tuesday Musical Club held its regular session at the home of the president, Mrs. Eli Hertzberg. "Modern Music" was the subject of the program, Bessie Guinn directing. Grace Miller read the paper on the subject, with illustrations by Alice Simpson, Mrs. Harry Williams, Martha Mathieu and La Rue Loftin. The accompanists were Elizabeth Alexander, Mrs. Edward Sachs and Mrs. D. Tripp. Donald Tripp, pupil of Julien Paul Blitz, was the talented student presented.

NEW BEDFORD, MASS.—A large attendance marked the second annual meeting of the Burleigh Club, a musical organization started among the Negroes two years ago by Mrs. Addie R. Covell, president of the New Bedford Musical Association. The secretary, Jennie Lee, presented the annual report. Mrs. Covell is to continue as conductor, while Clara H. Carney will serve as accompanist. In the spring a recital will be given at which one of the leading Negro artists of the country will be presented. In preparation for this event music is now being prepared, one number being "A Southern Lullaby," written for and dedicated to Mrs. Covell and the club by Harry T. Burleigh, the composer, after whom the society is named.

SIoux CITY, IOWA.—Genevieve Wheat-Baal, contralto, presented a program at the First Baptist Church recently, under the auspices of the choir, making her second appearance in the city. The program was made up of folk-songs, Russian and American songs, the aria, "Ah, Rendimi" from Rossi's "Mitrani," and a duet, in which she was assisted by her sister, Mrs. Fleetwood, of Sioux City. Mrs. Fleetwood also played the accompaniments. The choir opened the program with Haydn's "The Heavens Are Telling," under the direction of Mrs. Fleetwood. Mrs. D. C. Shull was the accompanist for the choir. The Male Choir of St. Thomas's Episcopal Church, under the direction of W. Curtis Snow, presented the "Passion Service," by Gaul, at the first of the special Lenten Vesper Services which are held each Sunday afternoon during the Lenten season.

In MUSIC SCHOOLS and STUDIOS of N.Y.

HARRISON-IRVINE PUPILS IN RECITAL

At her studios in Carnegie Hall, Mrs. J. Harrison-Irvine presented her pupils in recital on the evening of Feb. 26. John Powell's "In the Hammock," for two pianos, was played by Louise Cadell, Anabel Taylor, Pauline Salomon and Charlotte DeWitt. Other piano numbers heard were Mana-Zucca's "Soft Shadows," played by Marjorie Fonville; Amani's "Orientale," which was played by Miss DeWitt; Meyer Silver's "The Brook" and a Valse by Huerter, played by Louise Cadell; one of the Liszt "Liebestraume," interpreted by Miss Taylor; a Schumann Romance and some Armenian folk-dances, arranged by Howard Brockway, as Helen Dwyer's vehicle; three Mana-Zucca compositions and an equal number of Godowsky's works, played by Blanche Saloman, and the Beethoven-Busoni "Eccossaises," "Valse Triste" by Sibelius and Percy Grainger's "Country Gardens," which were performed by Stanley McCusker.

The pianistic color of this program was relieved with vocal groups delivered by Dorothy Skeritt, soprano; Daisy Shea, soprano; Evelyn Phelan, soprano; Anabel Adams Taylor, contralto; Florence Kleppe, soprano, whose songs were given with cello obbligato by Theodore Mattmann, and Allason Skeritt.

SAENGER PUPILS HEARD AT TEA

The monthly musicale tea at the Oscar Saenger studios, the afternoon of Feb. 16, brought forward several talented pupils in an interesting program. Helen Chase-Bulgin and Emily Miller divided the cognate honors of the piano as accompanists for the singers. The opening number was "La Mort de Jeanne d'Arc" (Bemberg), sung by Augusta Redyn, mezzo-soprano. Miss Redyn was also heard to advantage in Respighi's "Nebbi," Ferrari's "Un Verde Praticello" and Tosti's "Aprile."

Songs by Paisiello, Scarlatti, Paladilhe and Liszt were the choice of Dorothy Brantover, soprano, as vehicles for the display of a pretty voice. Selma Sattre acquitted herself with distinction as a soprano of the coloratura variety in three songs by Grieg and the "Caro Nome" from "Rigoletto." Adrian da Silva, tenor, met with favor in an aria from Massenet's "Werther," as well as songs by Scott and d'Hardelot.

A singer who has been heard before at these teas is Richard Hale, baritone, who renewed the good impression which he had made on earlier occasions, with his singing of the "Credo" from "Otello." He also took part in the ensemble number which closed the program, the Sextet from "Lucia." The other singers heard in it were the Misses Passmore and Sherer and Messrs. Da Silva, Olsen and Wigginton.

KITCHELL PUPILS FILL ENGAGEMENTS

Recent engagements of the pupils of Charles Kitchell, vocal teacher, have included the appointment of Alma Hopkins Kitchell, contralto, to succeed Mary Jordan as soloist at the Lafayette Avenue Presbyterian Church, Brooklyn, where John Hyatt Brewer is organist. Mrs. Kitchell will sing in the "Persian Garden" of Liza Lehmann at Englewood, N. J., on March 3.

Blanche Stoney, soprano, was so successful in her appearance for the Florence Nightingale Society of Brooklyn that she has been re-engaged for two concerts in May. She also sang with success for the Brooklyn Y. M. C. A., the Fortnightly Club and the Jamaica Musical Society.

On completing a week's engagement at the New Theater in Baltimore, Elvire La Mar, contralto, left for a tour of eight weeks in the New England States.

Annette Ribekova has been re-engaged from last year as soloist with Vessella's Band in Florida. She has begun her work in St. Augustine.

Helen Wesel, contralto, has lately sung for the Travellers' Club of Newark, N. J., and the College Club of the Oranges, and at a concert for Near East Relief in Glen Ridge, N. J.

Ruth Miller, lyric soprano, has filled engagements with the Players' Guild of Leonia, N. J., and presented a song program before the Leonia Woman's Club on Feb. 8. She has been engaged as soloist and choir-director at the Wood-

mere Methodist Church, Woodmere, L. I.

Her program of classic and modern songs at the Young Women's Professional Club won favor for Florence Emrich, alto, who is soloist at the Church of St. Francis of Assisi in Brooklyn.

Marie Bashian, the Armenian soprano, whose costume recitals have been well received, was so successful at her recent appearance before the Westchester Woman's Club that she has been engaged to give another program in Mt. Vernon on March 10. She was chosen to present the music of Armenia at Wadleigh High School on the evening of Feb. 27, in the folk music series of the Music League of the People's Institute. Another appearance of the month for Miss Bashian was at a private musicale, on Feb. 6. On the evening of March 9 she gives a program of songs of the Orient and Occident in East Orange. A list of engagements in California will take her to the West in the late spring.

Olga Sternberg, lyric soprano, will be heard at the Kitchell Studios on the afternoon of March 6 in a recital ranging from Donizetti to Hageman, Scott and Dunn.

MARRIAGES AMONG MME. MIHR-HARDY'S STUDENTS.

Mme. Caroline Mihr-Hardy recently gave a luncheon at the restaurant "Chateau Thierry" in honor of her accompanist, Lillian Funk, who was to be married in the near future. Miss Funk has since been married and is now Mrs. William Holzhauser. At the occasion Mme. Mihr-Hardy's pupil, Marion Telva, now a member of the Metropolitan Opera Company, sang some songs and arias admirably.

During recent months there have been numerous marriages and engagements among the students at the Mihr-Hardy studio. Dorothy Sutherland, soprano, was married to Carl Beresford; Elsie Malstad, prima donna soprano of the "Chu-Chin-Chow" company, now on tour, was married to Roy Cropper, tenor of the same company, and Gladys Frost, soprano, is engaged to Frank Dusenberry.

MUSICALE AT ZALISH STUDIO

A musicale was given in the studio of David Zalish, pianist and teacher, on the evening of Feb. 20. Pupils of Mr. Zalish who took part were: Sylvia Love, who offered Beethoven's Sonata, Op. 57, a group of Chopin numbers and Mendelssohn's Rondo Capriccioso. Others heard were Ethel Berkowitz, Bertha Sheso and Simon Cohen.

RECITAL AT PAOLO MARTUCCI'S

A recital was given by Paolo Martucci, pianist, at his studio, Saturday evening, Feb. 26. Fay Ingram, coloratura soprano from Kansas City, offered arias from "Lucia" and "Bohème." Anna Woolcott played piano solos including numbers by Sibelius and Debussy. The accompaniments were played by Ora Cord.

In Chicago Schools

Chicago, Feb. 25, 1921.

ADELE KARSTROM, student in the vocal department of the Chicago Musical College, recently gave a program of Brahms's songs before the Winnetka Woman's Club, and a Russian program for the MacDowell Club also in Winnetka.

Corinne Thompson, student in the same department, has won so much success on her Western concert tour, that she had been engaged for a six months' extension of her contract.

Ada Richards has been appointed supervisor in the junior high school, Kansas City, Mo., and Ruth Bishop has also been made supervisor in Nora Springs, Iowa. Both are graduates of the public school music department of the American Conservatory.

Dorothy Wren, Mollie Wiggins, Ninon Wright, Marvin Sakanowsky, Marie Stange, Mildred Anderson, Ethel Lyon,

Eugene Christy and Iona Burrows, all advanced pupils of the American Conservatory, lately gave a recital in Kimball Hall.

M. A. M.

Adolph Muehlman, of the Chicago Musical College, lectured on the operas "Lucia" and "Tannhauser" recently in the Ziegfeld Theater. Vocal illustrations were provided by Dona Hewes and Mary Frances Fornes.

William Beller, pupil of Rudolph Reuter, gave a recital before the Woman's Club at Beloit, Wis., Thursday, and Louis Fortenbach, pupil of Frederick Frederiksen, played in Canton, Ill., the same evening.

Harold Maryott of the faculty gave the first of a series of lectures on Musical pedagogy on Saturday afternoon.

Lowell Wadmund, pupil in the voice department, sang for the Irving Park Woman's Club Feb. 14.

The MacBurney Studios presented Alma Leslie Wilson, soprano, in a miscellaneous program of songs Monday evening in the Fine Arts Building. Harold B. Simonds was the accompanist.

Maria and Edith Gerdes gave a two-piano recital in Kimball Hall on Tuesday evening.

Passed Away

Melville H. Andrews

BANGOR, Me., Feb. 25.—Melville H. Andrews, musician, composer, soldier and prominent business man, died at his apartments at the Bangor House yesterday morning following a long illness. He was seventy-six years old. Mr. Andrews was born at Milton Plantation, Me., Jan. 27, 1845, the son of Ephraim Kimball and Olive Chase Andrews. He was educated in the common schools of his native town and when the Civil War broke out, in spite of his youth he managed to be accepted as a fifer in the 12th Maine Regiment of Volunteers. He took part in the battles of Morganza Bend, Baton Rouge, the siege of Port Hudson and the Red River Expedition under Major General Banks, and in 1864 in the battles of Winchester and Cedar Creek. Mr. Andrews joined General Sherman's forces at the siege of Savannah and was mustered out of the army in April, 1866. It was while stationed at Savannah, where he remained for a year, that Mr. Andrews began his career as a band leader, for at that time he organized the 12th Maine Band and became its leader.

Mr. Andrews came to Bangor at the close of the war and resided here thereafter. In 1867 he organized Andrews's orchestra, which came to be known all over the State. The Bangor Band, having seen service in the army, was reorganized through Mr. Andrews's efforts.

N. Coe Stewart

FLUSHING, L. I., March 1.—N. Coe Stewart, for thirty-nine years supervisor of music in the public schools of Cleveland, Ohio, died at his home on Feb. 28. Mr. Stewart was born at Clerk's Mills, Pa., and graduated from the Academy at Kingsville, Ohio. He was at one time president of the music department of the National Educational Association, also of the Music Teachers' National Association.

Annie Louise Tanner Musin

Mrs. Annie Louise Tanner Musin, wife of Ovide Musin of the Belgian Conservatory of Music, died of pneumonia at her home on Feb. 28. Mrs. Musin was born in Oshkosh, Wis., in 1856, and studied singing in Europe, making her first public appearance abroad in the early seventies. She was heard in all the principal musical centers in Europe, making two extensive tours, and sang in America with the New York Symphony as well as in concert and recital. She married Mr. Musin, the violinist, in 1899. The couple retired from the stage in 1905.

Jerome A. O'Connell

Jerome A. O'Connell, music examiner of the New York Board of Education, died at his home in New York on Feb. 22 after a long illness. Death was the result of a complication of diseases. Mr. O'Connell, who was in his fifty-fourth year, was educated in the New York public schools and graduated from the City College in 1888 and from the New York University Law School in 1892.

Gabriel Dunkelberger, artist pupil of Heniot Levy, is now head of the piano department of Oregon Agricultural College, Corvallis, Ore.

M. A. M.

The American Conservatory of Music presented students of Louise Willhour in a program of dance divertissements in Kimball Hall Saturday afternoon.

Students of Grant Hadley, baritone, were heard in recital Tuesday evening in Redpath Hall. Elizabeth Phelps was the accompanist. Jeanette Giederman, Lester Anderson, Lena Archer, Ann Kelley, Hallie Gordon, Lynden Stevers, Irene Ludwig, and Jeanette Giederman contributed to the program.

Orville Harrold's Mother Dies

MUNCIE, IND., Feb. 27.—The mother of Orville Harrold, American tenor at the Metropolitan, died here on the afternoon of Feb. 25. Mrs. Harrold had been ill with pleurisy for some time but her condition during several days previous to her death was considered encouraging. Mr. Harrold was singing the rôle of Rodolfo in Puccini's "La Bohème" on that evening, and after the third act, a telegram was handed him, telling him of his mother's death. He finished the opera and caught a midnight train for Muncie.

He was admitted to the bar the same year. He also studied pedagogy at Harvard and psychology with William James. He became a member of the Board of Examiners in 1899. He is survived by one daughter.

Emidie Bode

PHILADELPHIA, Feb. 28.—Emidie Bode, harpist, died suddenly of heart disease during a concert at the Bohemian Club, on Feb. 19. Mr. Bode had been playing with an orchestra, and the number was so well received that the conductor was about to give the signal for a repetition when the harpist asked him to wait. He had scarcely made the request when he fell to the floor unconscious. He was removed to the Episcopal Hospital, where he was pronounced dead. Mr. Bode, who was sixty-six years old, had been well known for a number of years in Philadelphia musical circles.

W. R. M.

Francesco d'Andrade

BERLIN, Germany, Feb. 9.—Francesco d'Andrade, operatic baritone, died here today after a stroke of apoplexy. Mr. d'Andrade was born in Lisbon, Jan. 11, 1859, and was a pupil of Maraglia and Ronconi, making his debut as Amonasro in "Aida" at San Remo, Italy, in 1882. He quickly became very popular all over Europe, not only in opera but as a concert singer, his most famous rôle being Mozart's "Don Giovanni." As late as 1906 he was singing at Kroll's Theater in Berlin.

E. L. Merriam

MONTGOMERY, ALA., Feb. 28.—E. L. Merriam, a veteran organist and bandmaster of Montgomery, died here on Feb. 24, after an illness which had confined him to his home for several years. He was born in Boston in 1847 and came to this city in 1873. He was at one time bandmaster for the Second Regiment, Alabama National Guard. His wife and five sons and one daughter survive him.

W. P. C.

Mrs. Anne E. Kittredge

MANCHESTER, N. H., Feb. 24.—Mrs. Anne E. Kittredge, widow of Walter Kittredge of Merrimack, author of the famous Civil War song, "Tenting Tonight on the Old Camp-ground," died this morning at the Nashua Memorial Hospital, at the age of 87. Her husband died Jan. 8, 1905.

Pietro Buzzi

LOS ANGELES, CAL., Feb. 20.—Pietro Buzzi, a former operatic tenor, died here on Feb. 16. Mr. Buzzi, who was born in Italy, came to Los Angeles about fifteen years ago as soloist with the Elery Band and afterwards located in the city as a teacher of singing.

Oskar von Hase

LEIPSIK, Germany, Feb. 12.—Dr. Oskar von Hase, senior partner of the music publishing firm of Breitkopf & Härtel, died here recently. Dr. von Hase became a member of the firm in 1871, and two years later was appointed manager. In 1875 he was made a partner.

Harvard Win Marks Renewal of Intercollegiate Glee Club Contests

HARVARD permanently secured the silver challenge cup, presented by the University Glee Club, by carrying off the honors in the Intercollegiate Glee Club contest, at the Town Hall, Saturday evening, Feb. 26, gaining 289 points out of a possible 300. This was the third victory for Harvard in the series of competitions begun in 1914, the complete record of which is as follows: Harvard, 1914; Dartmouth, 1915; Princeton, 1916; Harvard, 1917, and Harvard, 1921.

On this latest occasion, Dartmouth, with 239 points, received honorable mention. The "consolation" went to Columbia the first two years, and Penn State and Princeton came in for notice in 1916 and 1917 respectively.

The contests were discontinued during the war, but it is now intended to hold them annually. The University Glee Club of New York took up the matter last year and the Intercollegiate Musical Corporation was formed to manage the meetings. The resumption was marked by the entry into the field of New York University. The other competing clubs were Harvard, Dartmouth, Amherst, Columbia, Pennsylvania, Penn State and Princeton. There is now a plan on foot to organize the competitions on a wider scale, to divide the country into zones, to hold preliminary trials, and to bring the winning clubs to New York for the final test. It is hoped that this will be worked out in time to apply it next year.

Some excellent singing was heard last week and the enthusiasm of the audience was of the college order. Except in one or two details the work of the clubs was uniformly good, but precision of attack, unanimity of purpose, skilful shading and very admirable tone distinguished the winners, who were led by Harold McFadden. Their first number was Morley's "Now Is the Month of Maying," and this they gave in cheerful rhythm,

with some fine coloring and pleasing pianissimo effects. Horatio Parker's "My Love" was selected by Frank Damrosch and F. Morris Class to serve as a prize song. The tone of the Harvard singers seemed a little forced in this at times, but there was method in their loudness. Some of the other clubs, however, must have run them very close in the matter of points. From the college song book they selected "Old Harvard," by D. T. W. McCord, '21.

The decision of the judges—Nelson P. Coffin (chairman), conductor Mendelssohn Glee Club; Kurt Schindler, conductor Schola Cantorum, and Victor Harris, conductor St. Cecilia Society—was loudly cheered. As Mr. Coffin remarked, there could be but one prize winner, but there was victory for all; and the results of the evening would be reflected in the musical life of the different colleges.

Each competing club sang a light song of a ballad of humorous type, the test work, and a college number, so there was ample variety in the program. Dartmouth did very well in James H. Rogers's "This Is She" and in "The Dartmouth Song." Columbia and Amherst also won much favor. The party from Morning-side gave Forsyth's "Old King Cole" and "Sans Souci" in fine style and negotiated the prize song splendidly. There was a very merry swing in the Amherst tale of the doughty Lord Jeffrey who gave his name to the college. As usual, the University Glee Club came forward to help with contributions that were indeed artistic: MacDowell's "Crusaders" and Brewer's "Stars of the Summer Night." With John Barnes Wells singing the solo, the club also presented the amusing "Italian Salad" mixed by one Genée. The night of admirable entertainment closed with the Stein Song by the combined choirs, with some of the audience joining in the final chorus.

lina and Georgia. In November he was called to Chicago to help the prima donna with her operatic rôles, and then filled engagements in Pennsylvania, Ohio and Minnesota. He appeared as accompanist with Miss Macbeth in Boston with the Boston Symphony Ensemble, in Providence, R. I., with the Harvard Glee Club, and with Miss Macbeth and Mishel Piastro, violinist, in Toledo, Ohio. Other artists with whom he has appeared as accompanist this season are Mary Carson, Mme. Marshal-Righter, Julia Allen and Umberto Sorrentino. Beginning early in March, Mr. Roberts will go on tour with Miss Macbeth in the South and West.

Godowsky Heard by 6,000 in Denver

DENVER, Col., Feb. 15.—Leopold Godowsky gave a recital at the Auditorium here last evening before an audience of some 6000 persons. He appeared in the Oberfelder course of subscription concerts. That he was able to establish responsive contact with his audience in such a vast place as our Auditorium speaks volumes for the pianist's command of the tonal resources of his instrument. J. C. W.

Mme. Mihr-Hardy Resigns Position at Marble Collegiate Church

Mme. Caroline Mihr-Hardy, New York soprano, resigned her post as soprano soloist of the Marble Collegiate Church on Fifth Avenue, New York, on Feb. 14. At this famous church she has been soloist for the last ten years. Since her resignation her mail has brought to her many expressions of regret on the part of music-loving members of the church's congregation, who have admired her singing there. The music committee of the church has written her a letter, in which deep appreciation of her artistic services is expressed. Mme. Mihr-Hardy has given up her church work because of the increasing activity of her teaching,

which has in the last few years taken on formidable proportions. She is, however, not giving up her church work permanently, but is taking a rest for several months from the work and will again be active in her singing next season.

HOFMANN ON THE COAST

Plays at Seattle—Alice Gentle Scores Victory in "Carmen"

SEATTLE, WASH., Feb. 28.—Josef Hofmann successfully appeared before a large concert audience here recently.

Alice Gentle won a triumph with the San Carlo Grand Opera last week, appearing in "Carmen."

An artistic concert was given on Friday by students of the intermediate department of the Cornish School of Music. Nellie Cornish has re-engaged Maurice Browne and Ellen Van Volkenberg Browne for the dramatic art-department of the school.

Pupils of Anna Grant Dall, piano, Francis Armstrong, violin, and Boyd Wells, piano, won hearty applause in a recent program, the feature of which was the playing of Louis Drenzwett, a blind boy pianist, who has made remarkable progress. M. B.

CHICAGO HEARS LEVITZKI

Farewell Appearance Made by Pianist There Before Australian Tour

CHICAGO, Feb. 26.—On the first part of a concert tour that will take him around the world, Mischa Levitzki, the pianist, came to Orchestra Hall for a recital last night. His farewell appearance in Chicago took the form of a pleasant list of music played in a pleasant manner. It had as chief number the Bach-Tausig Toccata and Fugue in D Minor, the Beethoven "Appassionata" Sonata, a long group of Chopin, of which two études were repeated, and a group by Dohnányi, Scriabine, Tchaikovsky and Liszt.

Since the last time Levitzki played here he has become slightly less ardent in his manner of interpretation, but for compensation has developed more studiousness of demeanor. He is expert in the art of the pause, introducing it with fine effect. E. C. M.

Mary Garden Discovers Two Singers

General Director Mary Garden of the Chicago Opera Association on Feb. 27 heard twenty candidates in voice trials at the Manhattan Opera House. At the close of the audition, Miss Garden announced that she had accepted two of the singers, a tenor from Chicago and a soprano from New York. She did not make public the names of the aspirants, but said that she was so impressed with the ability of the soprano that she intended asking the Chicago directors to finance the further education of the young woman.

Karsavina Dances to Grainger Music

The report comes from London that Mme. Karsavina, the Russian danseuse, added an English number to her repertoire at a recent appearance. This was Percy Grainger's "Shepherd's Hey." Attired in black knee-breeches and a white blouse fluttering with ribbons, Mme. Karsavina is said to have danced charmingly to its accompaniment.

Siloti, Russian Sponsor for Grainger, Arrives in England

The arrival in England of Alexander Siloti, the Russian pianist and conductor of the Petrograd Symphony concerts, has recalled the fact that he was one of the first to recognize Stravinsky. Another composer for whom M. Siloti has made good propaganda is Percy Grainger.

Mme. Liebling and Galli-Curci Both Picnic Enthusiasts



Galli-Curci and Estelle Liebling Photographed Together Last Summer

The Highmount Estate, where Galli-Curci spent the summer, is in the Adirondacks, adjoining the estate of Estelle Liebling, the American soprano, who is making a successful réentrée in the concert field this season. The chief joy of the singers and their families on their vacation seems to have been picnicking, and the picture of the two songsters was taken when they were on such a jaunt in some woods on Mme. Liebling's property.

Votichenko Plays in Balzac Home

News of the "Concert aux Chandelles" recently given by Sasha Votichenko, the exponent of the tympanon, at Balzac's home at 47 Rue Rayonard, Passy, was received with special interest in Paris, for this was the first occasion on record when the house had been used as a concert hall. Mr. Votichenko has been making a successful tour of France.

Boston Artists Heard in Oneonta, N. Y.

BOSTON, Feb. 25.—Carmine Fabrizio, violinist, and Alfred De Voto, pianist, returned this week from a recital given in the Oneonta Theater, Oneonta, N. Y., where they were enthusiastically received. W. J. P.

Launch Movement for National Colored Conservatory of Music

WASHINGTON, D. C., March 2.—A movement has been inaugurated here having for its object the establishment of a national colored conservatory of music. A fund of \$100,000 will be sought in a country-wide canvass of Negroes interested in music. One department of the conservatory, as now planned, will be devoted to the development and preservation of Negro folk-songs and plantation melodies. The opening of the campaign for securing funds took place on February 28 at Howard Theater here, when the first of a series of recitals by Negro artists was given. A. T. M.

George Roberts on Extensive Tour With Florence Macbeth



George Roberts, Accompanist

It has been a busy season which opened for George Roberts, accompanist, on Oct. 26 last, when he appeared in concert in New York with Florence Macbeth, coloratura soprano of the Chicago Opera Association, and Jose Mardones, basso of the Metropolitan. Following that, he toured with Miss Macbeth through New York, Pennsylvania, Massachusetts, North and South Caro-

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